American West

The land and its people

September/October 1985 $3

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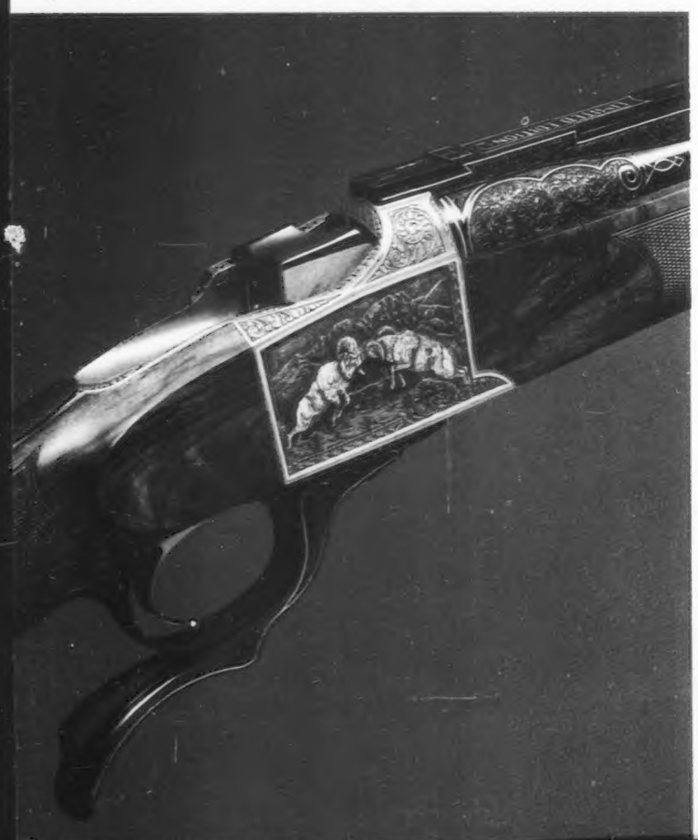
the RUGER *North Americans*

A Unique Limited Edition of 21 Presentation Ruger No. 1 Single-Shot Rifles Created by America's Finest Firearms Craftsmen

Sturm, Ruger & Company has brought together the finest firearms craftsmen in the United States to produce this first offering in the Ruger *North Americans* series. The classic Ruger No. 1 single-shot rifle has served as the subject for the gifted craftsmen selected to execute the project.

The Ruger No. 1 action has been fine-tuned and customized by Mark Penrod of Penrod Precision, North Manchester, Indiana, and rebarreled and chambered for the .30-06 cartridge by Tim Bolinger of MATCO, North Manchester, Indiana. The custom stock is by Bill Dowtin of Flagstaff, Arizona. Marvin Huey of Kansas City, Missouri has built the leather covered fitted case, with accessories hand-made by Mike Marsh in Sheffield, England.

The classic artistry and sculptured gold inlays of master engraver Franz Markl depict the "Battling Bighorns" of Gary Swanson's painting.



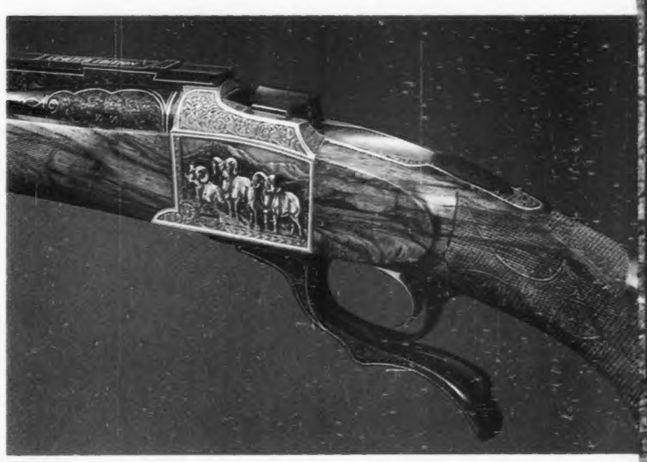
In addition to Franz Marktl's sculptured treatment of the Rocky Mountain bighorn sheep on each side of the French grey finished receiver, the rifle is fully engraved with a typically American scroll pattern, with liberal gold inlay lining. The words "RUGER NORTH AMERICANS" and "LIMITED EDITION" are gold inlayed on the top of the barrel. The Ruger eagle trademark is inlayed in gold on the underside of the lever, and the grip cap bears a remarkable 3-dimensional rendering in gold inlay of the bighorn sheep head.

The trunk style Huey case is covered in heavy cowhide in a rich russet finish, with double locks, trunk studs, and leather grip. The interior of the case is custom French-fitted and is lined in plush burgundy ultrasuede, and includes two teak handled screwdrivers, dust brush, jointed cleaning rod, two brass oil bottles, and striker box. Two lidded compartments with brass knobs are included. In addition, a Leupold M86/6X Compact Scope with engraved scope mounts and rings is fitted in the case. All metal hardware in the case and accessories are gold plated. A brass nameplate is affixed to the top of the case, and a gold-imprinted black leather Ruger *North Americans* label is centered inside the lid.

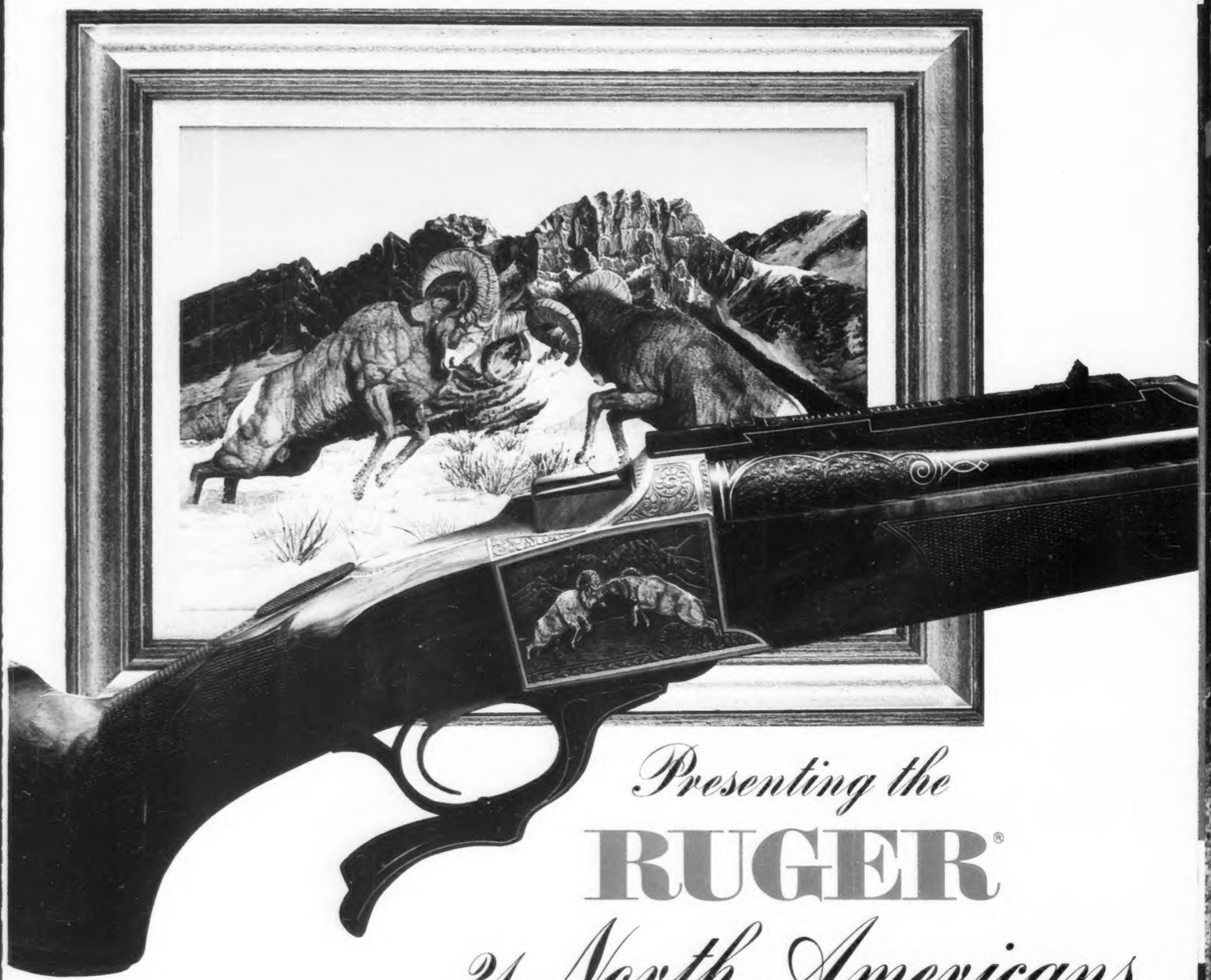
The beautifully figured wood used in this presentation is costly Northern California English Walnut, a special hybrid of Circassian, and Claro walnut strains. The pistol grip and

The custom leather covered, French-fitted presentation case by Marvin Huey is a one-of-a-kind work of art.

forend are finely checkered 28 lines to the inch, and the butt is checkered in the European fashion and provided with a gracefully carved cheek-piece of classic pattern. All wood is carefully oil-finished by hand.



Every detail of this first offering in the Ruger *North Americans* series contributes to the overall impression of classic style and outstanding quality of workmanship and artistry that characterize this outstanding Ruger presentation. The collector or investor who purchases this rare offering will clearly own one of the finest Ruger rifles ever made. Price for the Ruger *North Americans* bighorn sheep presentation rifle is $45,000.00 (all Federal excise tax included). Interested parties should contact J. Thompson Ruger, Vice President, Marketing, Sturm, Ruger & Company, Inc.



Presenting the

RUGER®

21 North Americans

A Series of Superb Presentation Engraved No. 1 Rifles Inspired by a Group of America's Leading Wildlife Artists

For the first time in its 37-year history, Sturm, Ruger & Company is offering a unique series of presentation engraved and custom cased Ruger No. 1 single-shot rifles of a magnitude and quality reminiscent of the finest leather cased English guns of a century ago. No effort or expense has been spared to make these rifles truly museum-grade pieces which are unsurpassed in modern firearms manufacture.

Inspired by the works of a group of leading American wildlife artists, the Ruger *North Americans* will consist of a series of 21 Ruger No. 1 rifles, each depicting in fine engraving and deeply sculptured inlaid gold a major North American big-game animal, and will be chambered in a caliber appropriate to the game shown.

The first No. 1 rifle in the Ruger *North Americans* series will depict the Rocky Mountain bighorn sheep as rendered by Arizona artist Gary R. Swanson. One of the most popular wildlife artists today, Swanson's award-winning art is recognized throughout the world for the richness with which he portrays his subjects and surroundings.

The dramatic bighorn sheep painted by Gary Swanson have served as the models for the outstanding sculpture in steel and gold inlays by master engraver Franz Marktl of Phoenix, Arizona. Trained in engraving and serving his apprenticeship at Franz Sodia in Ferlach, Austria, Marktl has become one of America's foremost firearms engravers, and has executed commissions from the White House, Prince Charles of England, King Karl Gustav of Sweden, King Hussein of Jordan, Prince Abdorreza of Iran, the King of Morocco, and other notables.

Each rifle in the series will be accompanied by a one-of-a-kind full color print of both paintings commissioned, each print to be signed by the artist and remarqued in full color. The purchaser of each rifle will receive an Owner's Certificate of Provenance and Authenticity signed by William B. Ruger, President and Chairman of Sturm, Ruger & Company, Inc.

A Collection of 21 Limited Edition Big-Game Animal Prints

Twenty-one North American big-game animals will be depicted, both in fine paintings and sculptured in metal as a part of this superb offering of presentation engraved Ruger No. 1 rifles. A group of famous wildlife artists, including Greg Beecham, Tom Beecham, Lee Cable, Bob Kuhn, Leon Parson, and Gary Swanson will capture on canvas the excitement and appeal of the animals in their natural settings. The paintings will be reproduced as a series of 21 Limited Edition prints, and re-created by master engraver Franz Marktl on each No. 1 rifle in the series.

Gary Swanson's painting, "Rocky Mountain Bighorns" serves as the inspiration for the first offering in the Ruger North Americans series.

The prints will be lithographed in full color on the finest quality acid-free paper. They are offered at $95.00 each, which includes shipping, handling, and tax. Prints will be shipped in a protective jacket and specially designed shipping container, ready for framing. The first print in the series, *Rocky Mountain Bighorns* by Gary Swanson, measures 18½" X 24" overall (image size is 14" X 20").

For information on this Limited Edition Print Offer, write to: M/W Enterprises, Inc., 12629 No. Tatum Blvd., Suite 164, Phoenix, Arizona 85032.

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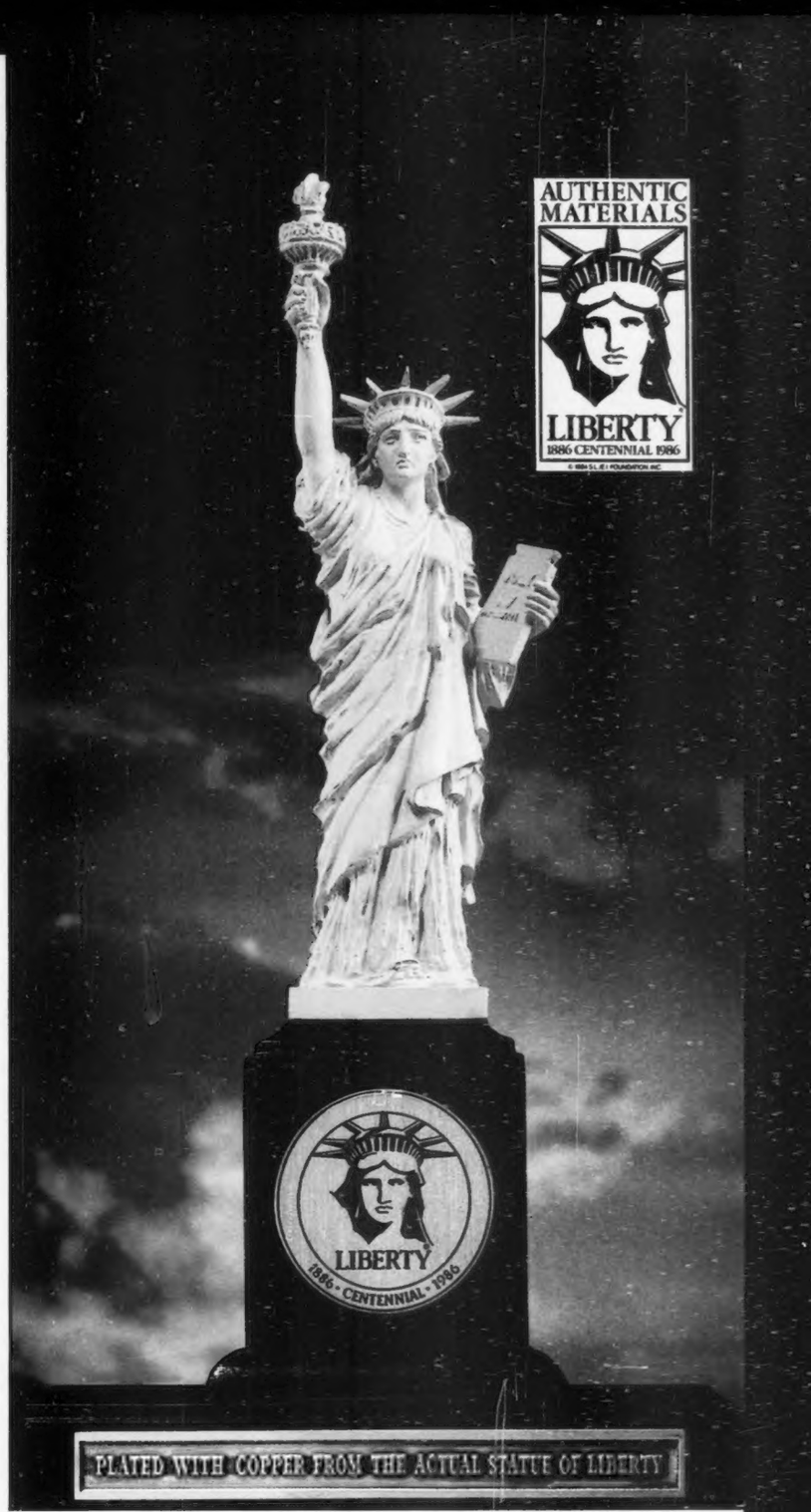

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September/October 1985
Vol. XXII, No. 5

American West

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PHOTO BY LINDA FRY POVERMAN

PAGE 26 PHOTO BY TOM BRYANT

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PHOTO BY LARRY MAYER

Cover

The Big Hole River Valley in southwestern Montana offers spectacular beauty. Our stunning cover photograph shows the Valley after haying activities have left grand designs on the earth, adding to the wondrous appeal of this "Land of Ten Thousand Haystacks." In bitter winters and balmy summers, many ranchers in this region are using the willing strength of draft horses to accomplish their work, to supplement or replace machine-driven contraptions. Our article beginning on page 26 tells about the growing popularity of these gentle giants who are always ready to put a shoulder to the task.

AMERICAN WEST (ISSN 0003-1534) is published in January, March, May, July, September, and November for $15 per year by American West Publishing Company, 3033 N. Campbell Ave., Tucson, Arizona 85719. Second-class postage paid at Tucson, Arizona, and additional post offices. **POSTMASTER: Send form 3579 to AMERICAN WEST, Box 1960, Marion, Ohio 43305.**

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View from the West

PHOTO BY TOM PEW

Once in a lifetime, perhaps, one escapes the actual confines of the flesh. Once in a lifetime, if one is lucky, one so merges with sunlight and air and running water that whole eons, and eons that mountains and deserts know, might pass in a single afternoon without discomfort. The mind has sunk away into its beginnings among old roots and the obscure trickling and movings that stir inanimate things.
—Loren Eiseley, "The Flow of the River"

Cupping the back of my head in my hands I stretched out flat on a bed of sand and seashells. Out of the corner of one downhill eye, I followed tiny, red and black ants as they foraged among the scattered shells in search of little crumbs of food. With great effort, singly and in ant-crews, they ant-handled each little treasure back to their underground homes.

Lying there absentmindedly as we all do on a beach on a sunny afternoon, like a child with a kaleidoscope, I followed ants and shells along the empty corridors of my drifting mind. At some point it seemed my own thoughts were more a part of the miniaturized landscape than the thoughts of a separate, observing creature. In that state of reverie I heard the pound of surf. Sensed a broad river flowing to the sea nearby. Smelled the dank, nutrient-rich brew of the mudflats, mixed with a salt-sweet onshore breeze from the bay. If I should lie there long enough, I mused, the ants would eventually carry me off too. Pack me away bit by bit to their underground chambers. How many creatures had lived and died on this beach I wondered. How many hard-shelled animals, like those that pressed against my back, feasted here on oceans of algae and microscopic life, carried to their pumping mouths on currents of the nearby river. I rolled over onto my belly and stared directly at several little nutlike shells, and others that looked like petrified ruffled potato chips tossed upon this shore in yesterday's high tide.

In reality, the beach beneath me, the shells that embossed their images into the soft flesh of my hands and legs existed over 300,000,000 years ago. I was lying on a beach at the mouth of a river that ran to sea long before any creature of the land carried around enough water and nerve cells in a brain like mine to imagine such things. What I imagined . . . what I've just described exists, but exists in what a more scientific mind than mine would describe as the Naco Formation. Exists alright, but only as a uniquely preserved geologic fossil-rich bed: a stone-frozen slice out of Middle Pennsylvanian fauna captured for 300,000,000 years in layers of limestones and terrigenous sedimentary rock. My sunny beach lies today in the high country, just beneath the Mogollon Rim in north central Arizona, near the mountain town of Payson.

I went there earlier this summer with my elder son, Will, to hunt fossil shells, and while he still scoured the hillside for undiscovered treasures I eased my strained eyes and aching back (occupational hazards of the fossil hunter) and dreamed the dream of beaches before my kind.

But when I tried to rouse myself out of this fantasy, I found that the images of the old beach, with its creatures from a sea no man had ever seen, held me in a powerful grip. The spell of the prehistoric beach, its images, its smells, and sounds insistently pumped themselves through the involuntary pathways of my brain. I knew the prehistoric beach as beach, and not as some rock-hard slice of geologic time.

How deeply I might have sunk into this past I cannot say. The images were withdrawn when a sixteen-wheel, tractor-trailer truck gearing down for a long highway grade nearby rattled me out of my reverie. But not before one final time-splitting image played out its tattoo on my mesmerized thoughts.

As the truck came into view, straining uphill, black diesel smoke belching out of its twin stacks, tiny, ant-like man working the gears, I saw only a seashell-powered speck of life laboring uphill on fossil fuel pressed eons ago from a beach just like the one I rested on. The noisy red and black truck, with its little segmented body, rumbled up and around the curve and for an instant there followed behind a silence more profound than any silence I had ever known. For just a moment the void behind the truck, running on its 300,000,000 year old fuel, carted off the world, ancient beach, living ant, witnessing man, and all. I gazed ahead down an intensely bright corridor of beaches and seas, light and darkness seen as a myriad of shimmering images. Like the reflections in two gigantic mirrors turned to face one another, past and present merged in one seamless, repititious scene. I held my breath lest I find myself drawn into this bottomless future that drafted off in silence behind the sea-creature-burning truck.

When I found my sight again, I was looking into my son's palm and the collection of seashells he had found while I drifted between worlds. I was back. For the moment.

Tom Pew

American West

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AMERICAN WEST is a member of the Audit Bureau of Circulations.

AMERICAN WEST (ISSN 0003-1534) is published in January, March, May, July, September, and November by American West Publishing Company, a wholly owned subsidiary of the Buffalo Bill Memorial Association, a nonprofit educational organization, Mrs. Henry H. R. Coe, chairman. Editorial, circulation, and advertising offices are reached at 3033 N. Campbell Ave., Tucson, Arizona 85719, tel. (602) 881-5850. Newsstand price: $3. Back issues: $5 (includes shipping). Subscriptions: one year $15; two years $25; three years $35 (outside the U.S. $4 per year extra). Subscription correspondence and orders should be sent to Box 1960, Marion, Ohio 43305. However, members of the Western History Association should address communications regarding subscriptions to William D. Rowley, Department of History, University of Nevada, Reno, Nevada 89557. AMERICAN WEST encourages writers to send a query letter and self-addressed, stamped envelope before submitting manuscripts. AMERICAN WEST is printed by R. R. Donnelley & Sons Company in Glasgow, Kentucky. Film preparation and color separations for editorial are by American Color Corporation, Tucson, Arizona; and typesetting by Alltype, Tucson, Arizona. Copyright © 1985 by American West Publishing Company. Trademarks: "American West Trader", "American West Gallery".

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A Second Chance for the Big Bad Wolf

PHOTO BY SUZI MOORE

One development in the environmental movement has been the appearance of organizations supporting specific species. In the Southwest this year a group called Wolftrust has emerged to appeal for the survival of *Canis lupus baileyi*, the Mexican gray wolf.

Once wide-ranging in the Southwest and Mexico, the Mexican gray wolf was nearly wiped out in the early part of this century by hunting, trapping, and poisons set out by cattle ranchers who feared for their livestock. Although a handful of Mexican wolves are thought to live in the wilds of the Chihuahua Mountains in Mexico, free-running Mexican wolves no longer live in the southwest United States, and the survival of this species is not at all certain. According to Gary Harwell, curator of birds and mammals at the Arizona-Sonora Desert Museum in Tucson, a recovery program drafted in 1977 to save lobo (a cooperative effort by federal, state, and private institutions) has seen few of its original objectives accomplished. Mainly, this is due to lack of funds. But Suzi Moore, environmental photographer and a founder of Wolftrust, points out another major problem for the recovery team: a good deal of antiwolf sentiment lingers in Southwest ranch country. On top of that, she says, this particular wolf, unlike the eastern timber wolf, has been largely overlooked, and its extreme endangerment has had almost no "press" at all.

A total of thirty Mexican wolves in the United States (held at the Desert Museum in Tucson, the Rio Grande Zoological Park in Albuquerque, and the Wild Canid Survival and Research Center in St. Louis) could quickly produce a viable population. But wolf habitats in these institutions are full, and a release-into-the-wild program already being planned by the recovery team cannot begin operations until more money can be raised. Harwell says, "The Mexican wolf is not spectacular. But it needs a lot of help." Wolftrust to the rescue; they plan to package lectures and visual aids for schools and other civic organizations; they are enlisting the talents of artists and writers in the Southwest to clean up what they consider an unfortunate big-bad-wolf image of lobo and are appealing to the private sector for funds. For more information, write Wolftrust, P.O. Box 42975, Tucson, Arizona 85733, or call (602) 325-0227.

The common corkscrew, like the stamp and the beer bottle, is the beloved subject of impassioned collectors around the world. Exotic corkscrews, some dating back to their invention in the late 1700s, have brought sums up to a thousand dollars at antique auctions in recent years. Not surprisingly, one of the most impressive collections in the country, if not in the world, is in California, assembled by Brother Timothy, vice-president and cellarmaster of the Christian Brothers Winery in Napa Valley.

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Frank *(left)* and Jesse James invented the daylight bank robbery in America and tested the idea for the first time in Liberty, Missouri, on Valentine's Day, 1866.

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Cole *(left)* and Jim Younger. Serving with Frank James in a Confederate guerilla unit, Cole was said to have tried out a new Enfield rifle on Yankee prisoners.

By the 1870s, Jesse James *(far left)* was secure—and vain—enough to pose for a photographer summoned to the gang's cave hideout in Missouri. For 15 years the James gang held sway, imitated, but never equaled, for notoriety and hell-bent originality.

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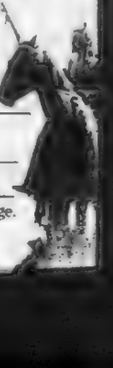

Lookout

COURTESY THE CHRISTIAN BROTHERS

A member of the International Correspondents of Corkscrew Addicts, Brother Timothy has amassed, since 1949, over 1,500 corkscrews, including many unusual forms. One century-old specimen made from an African boar's tusk is carved into a fierce bird's head whose beak is used to clip cigars. An elegant, ebony walking stick conceals a handy corkscrew. Some masterful cork-poppers—like the silver nutmeg-grater/corkscrew combination made in London in 1805—bear the hallmark of their proud creators. In celebration of Brother Timothy's fifty years at Christian Brothers Winery, the greater part of his intriguing collection will be on display every day this year for the pleasure of other corkscrew lovers (and the simply curious) at the Greystone Cellars in North St. Helena, California.

A goshawful, crusty plague. Every region has its local pests, but east Texas has one of the more unusual critter banes. Each spring, a variety of freshwater crustacean called crawdad (or more properly, crayfish) literally invades the wet farmlands around Lufkin, north of Houston. Toward summer, tens of thousands of these creatures burrow deep into the ground to reach the sinking water table, piling up the excavated soil around the entrance, and creating mounds up to eighteen inches high. Mud mounds? Hardly. Soon, the piles of clay-like soil bake hard as rock in the heat of the east Texas sun.

Ann Hightower, an employee of the Angelina County Extension Service in Lufkin, says, "No one can remember when it hasn't been a problem around here." But lately, the numbers of crayfish have increased rapidly, and last spring the area was simply overrun with thousands of the creepy crawlers. Their mounds are not a small inconvenience. They are difficult to knock down and can damage farm machinery. According to Hightower, the mounds don't look particularly attractive on the front lawns in town, either. The invaders eat the grass and affect the ph balance of soil. Because of this, farmers have the extra expense of adding lime to their land. Residents once tried to extirpate the nuisances with a pesticide, but the government banned its use. Unfortunately, harvesting the little lobster look-alikes around Lufkin for human consumption is not practical because the meat tends to be gritty. But someone has suggested that they might be used as fish bait.

Say Watt? First Americans Company is the name of the private consulting firm established by James Watt, former Secretary of the Interior and Roy Samprel, another former employee of the Interior Department. They aim to make money for themselves and American Indians by mediating business ventures on reservations around the country.

Watt recently traveled to Wyoming to propose a lease of mineral rights for Chuska Oil on the Wind River Reservation—where Arapaho and Shoshoni tribes have long shared nearly 200 million acres. Chester Aramajo, chairman of the Arapaho business council, originally contacted First Americans, unaware that this was Watt's firm. As a former member of the American Indian Movement, Aramajo confessed some intitial resistance to working with Watt, but said that after some discussion he decided personalities and history needn't interfere where prosperity for the tribe is concerned. Watts proposal sounded attractive to Aramajo—more attractive than past offers by Exxon, Conoco, and others

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courting the tribes. Business ventures and seismic exploration proposals have been reviewed by the tribes on a regular basis over the last several years according to Kenneth Guido, Jr., lawyer for the Shoshoni tribe, who sees the fuss raised over Watt's visit as much ado about nothing. He was not convinced, however, that the Chuska offer was acceptable.

In spite of Aramajo's enthusiasm, a few Arapaho council members and most of the Shoshoni received Watt and his proposal much less favorably, and since all contracts involving the use of land on the Wind River Reservation must be approved by both tribes, the Chuska deal fell through. A recent dispute between the tribes over hunting rights may have added fuel to the fire, but whatever the reasons, Watt was unsuccessful in Wyoming. First Americans has had some success, however, with proposals on other reservations.

To walk in space is a dream that most of us will never realize, but the next best thing, according to the astronauts who have, is watching the footage of *The Dream Is Alive*. Using the IMAX^{R} film system (which has the largest film frame used today—three times larger than standard 70mm film), fourteen astronauts captured the in-flight pioneer adventure of three separate Space Shuttle missions in 1984. When projected on a giant screen, this special film narrated by Walter Cronkite creates the sensation of being right there, conveys the feeling of weightlessness, and recreates the awesome scene outside the spacecraft with incredible, firsthand clarity. *The Dream Is Alive* was sponsored by the Smithsonian Institution and Lockheed Corporation and produced with the cooperation of NASA and IMAX^{R} Systems. It premiered at the Smithsonian's National Air and Space Museum in June 1985 and is being screened in special theatres around the country, including the IMAX^{R} theatre at the California Museum of Science and Industry in Los Angeles.

The fine wines of Lubbock and beyond. This fall the Lubbock Chamber of Commerce is promoting its second annual International Wine Classic, a celebration of the growing wine industry in the Lone Star State. On September 27 and 28 vintners from California, the Northwest, the East Coast and, yes, Texas will bring their best *vino* to Lubbock, where the public is invited (for a small fee) to join in the wine tasting and participate in various seminars on subjects like cooking with wine or investigating Texas wines.

Although wine production in Texas doesn't anywhere near match wine consumption (the state is third in the country in wine consumption), the infant industry is fast picking up momentum. A few years ago, local wineries were almost unheard of. Today, Texas has sixteen commercial wineries marketing mostly within the state. One, leasing land in west Texas from the University of Texas and Texas A & M, is now harvesting the fruit of the vine from 1,000 acres and is expected to up that acreage to 2,000 in the near future. The Texas Department of Agriculture estimates there are now between 300 and 350 commercial grape growers planting five acres or more of vines. Wine connoisseur Leon Adams, an invited speaker at the 1985 Wine Classic, has called the new west Texas winery one of the most modern in the country, with its stainless steel equipment shipped straight from France. That plant alone is expected to produce 1,000,000 gallons next year (compared to a total state production of approximately 340,000 gallons in 1984). California may say this is but a drop in the bottle, but in Lubbuck, wine lovers fete the harvest with high hopes for the future.

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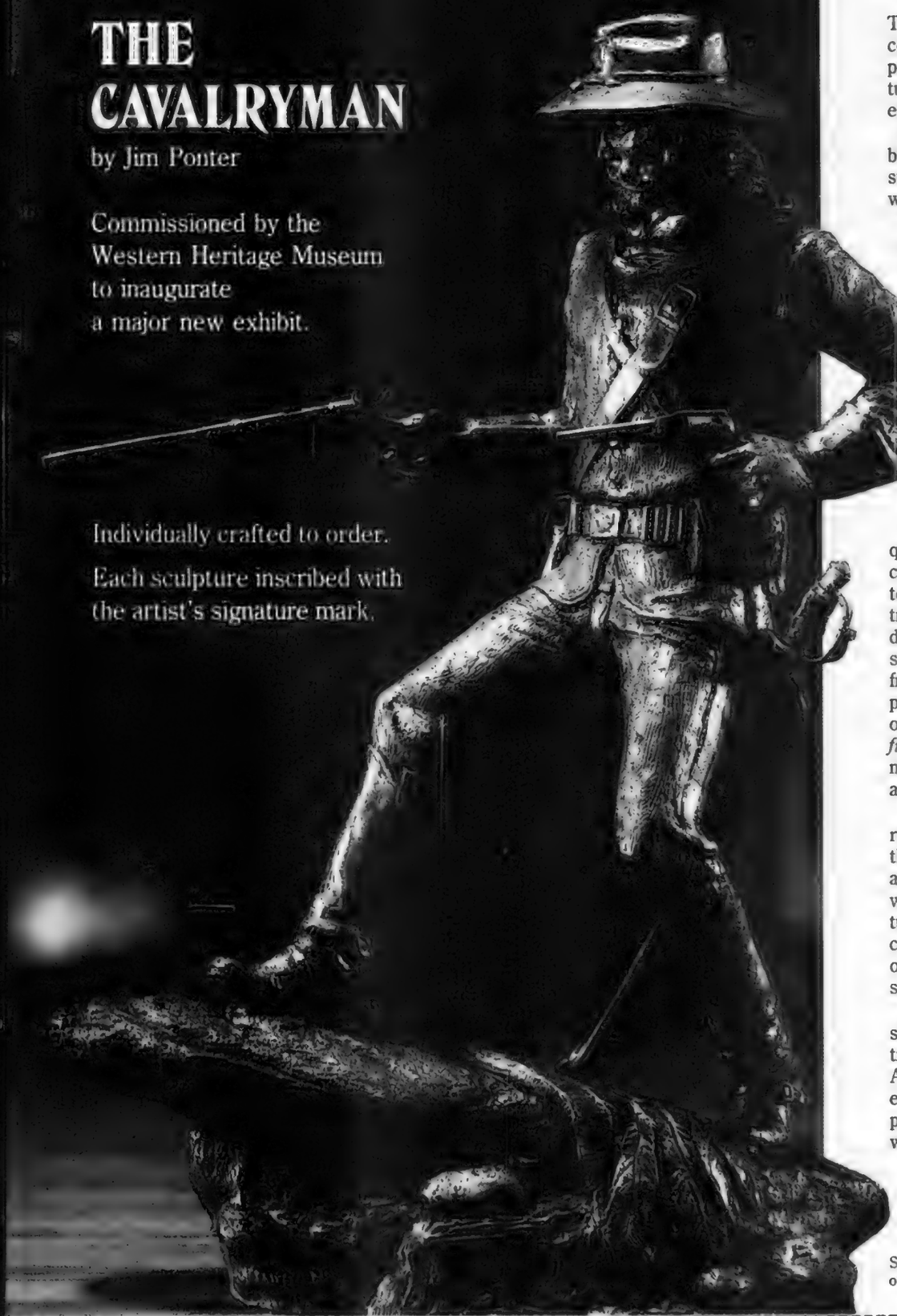

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Letters to the Editor

MGM lion

Your July/August edition prompted me to respond. When I noted that my old friend Ham Eubanks was the first to reach the downed MGM plane [and Leo the flying lion], it reminded me of my early trading and feeding at Tovrea's Feed Yard in east Washington. I had an office and worked there from the beginning in 1947. I was one of the first to introduce the feeding of 250-300-pound weaner calves, on full grain feed, to 500-pound baby beef. Ham Eubanks used to come down to the Feed yards often, and I bought a string of his cows to receive at Holbrook on a cold, windy, dusty, "red dirt" day.

Bill Munch
Gold River, California

Levi's and Davis

Your story on Levi's [July/August] was up to your usual high standards, as was the whole issue. I read maybe a dozen magazines reguarly, and yours is the best. However, the Levi article abandoned Mr. Davis, the actual inventor of the riveted pockets, after having installed him as manager of the manufacturing of his pants.

What happened to him? Was he dealt out of the prosperity? Is this a skeleton in the closet? I think we should hear more about Mr. Davis's eventual disposition.

Al Seltz
Fergus Falls, Minnesota

In Levis *(Houghton Mifflin Company, 1978), author Ed Cray informs us that Jacob Davis was plant manager for Levi Strauss & Co.'s San Francisco factory until he retired at age seventy-five in 1907 when his son Simon replaced him.—Ed.*

Custer controversy

On page 57 of the July/August issue, it shows a picture of a granite monument which "bears the names of all who died in the battle."

Question: Does it show all of the Indians' names? If not, is your caption a little racist?

William M. Klesert
Tucson, Arizona

The monument was erected in commemoration of the U.S. military personnel who died there and does not show the names of the Indian dead. The caption should have made that clear.—Ed.

I greatly enjoyed "A New Look at Custer's Last Stand" in your July/August issue. I think your article shed some new light on Colonel Custer and his defeat at the Little Big Horn.

I believe Custer wanted all the glory for himself. From all the things I read, he left behind something he could have used to defeat the Indians, the Gatling guns. How could a man who had been proclaimed "a boy Colonel" go wrong? We certainly may never know why.

Where could I find out more information on those people who were digging up artifacts from the site at the battlefield?

Gail Moorhouse
Randolph, Minnesota

You may write for information to: James V. Court, Superintendent, Custer Battlefield National Monument, P.O. Box 39, Crow Agency, Montana 59022.—Ed.

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This is a plaintive plea to spare us gratuitous editorial comments which reflect very badly on a magazine which still makes some pretense to scholarly content. I refer to the statement at the bottom of the Seventh Cavalry poem by A. B. Guthrie, Jr., on page 56 of your July/August issue. The statement reads: "Since these lines were written, archeologists have been gophering in the battlefield. They report that the Sioux were better armed than had been supposed. Big deal."

It is not clear whether Guthrie wrote this comment. It is possible because he is a romanticist, but whether he or one of your people wrote it, it certainly makes little sense to a historian to cut off a major avenue of inquiry into the most intriguing battle of the Indian wars, and, in fact, one of the most interesting battles of all time.

It may be that you do not have access to reports of the current digs, but the findings are even more fascinating than those so ably recounted by Jim Robbins.

I agree that it is interesting that Guthrie takes issue with the digs, but I really don't think it's important. Even less important is the offhand rejection of the current activity as a "Big Deal." Better editing would have insulated your readers from such unwarranted drivel.

Joseph S. Sample
Billings, Montana

Mr. Guthrie began and ended his poem with short prose statements in parentheses. They are not editorial comments.—Ed.

I have reference to the poem "Seventh Cavalry" submitted to you by that very forceful A. B. Guthrie, Jr., [July/August]. In the highest standards of literature, Mr. Guthrie has expressed an opinion which I honor but do not share, for I feel any remains of those brave cavalrymen who lost their lives in the line of duty should be recovered, identified if possible, and then honored in a reburial at the National Cemetery there. . . . I especially enjoyed his last comments about the Sioux being better armed, and big deal. It didn't take an archeological dig to discover what has been known by Custer historians for years.

The text is another matter. To criticize Mr. Robbins's text is improper, unprofessional and even unethical, for I am certain he wrote, and in good style too, only that which was made known to him. Mr. Robbins writes of a report released "in late April 1985" concerning the results of the one-month dig the previous year. Please be advised no such report has been issued as of this writing (June 1985) simply because the report was criticized sternly by some professional historians, some even calling the "historical text" abominable. After having read a copy, I could not help but agree. The text should be devoted only to archeological factual finds, and no more than simple and conclusive (if possible) interpretations. This is not the case.

First of all, the discovery of certain shell casings will be suspect, as the area of the battle was used as a hunting reserve for men from Fort Custer (about eleven miles away) and as an area for target practice by the same men since July of 1877, just a year after the battle was fought. Then, too, ten years later, there was the famed anniversary there, with soldiers forming skirmish lines and firing, all for D. F. Barry's camera. Some are quick to note and state modifications in weapons and ammunition after 1876 were made, and therefore markings on shells would be different, but if asked if they could produce any Ordnance records showing issuance of different type ammunition to Fort Custer in 1877 (or thereafter), the response is always in the negative. . . .

The "flow of battle" is thus questionable when evidence is uncovered to suggest a skirmish line when in effect it may only have been a re-enactment or firing range site . . . . The recent discovery of a map by the Sioux warrior Shot-in-the-Eye even shows where the last man fell with Custer. Has this infor-

Continued on page 90

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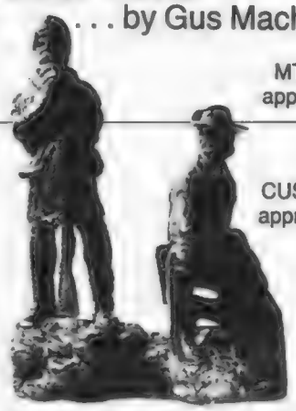

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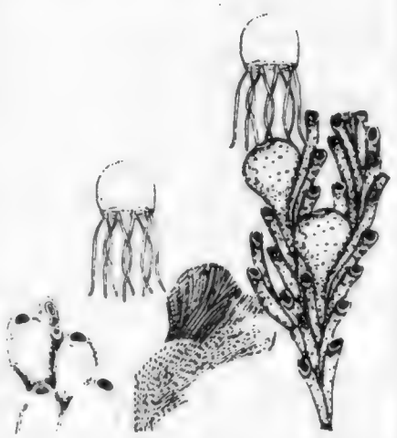

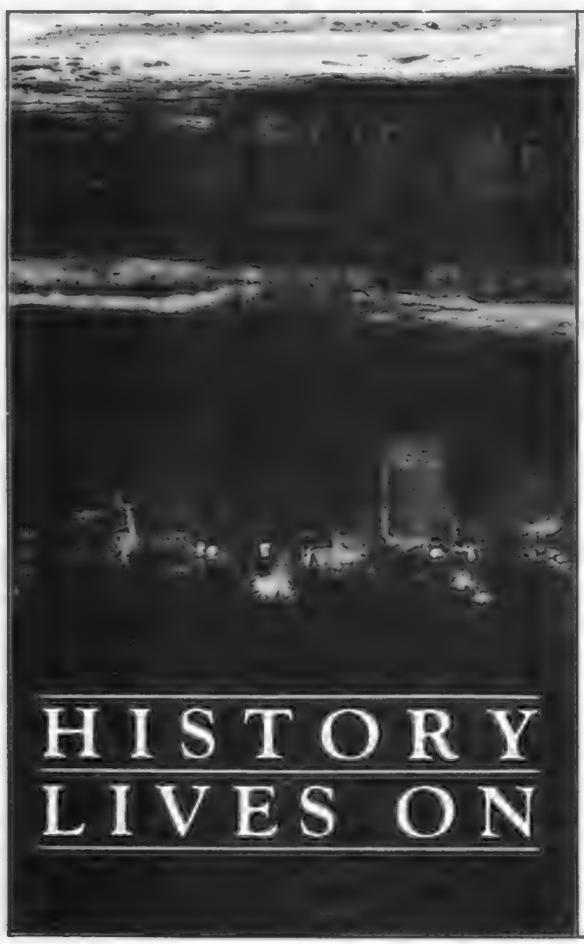

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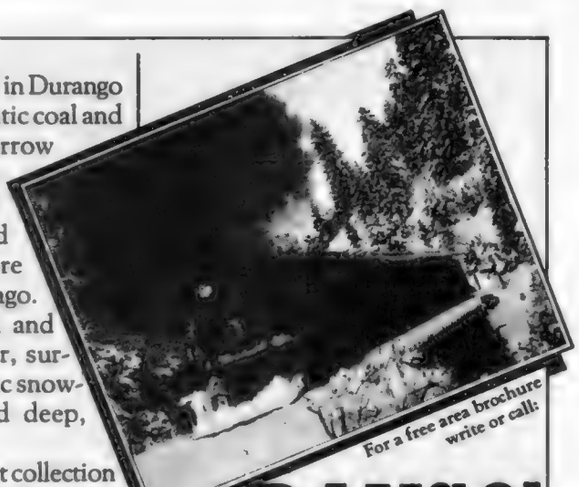

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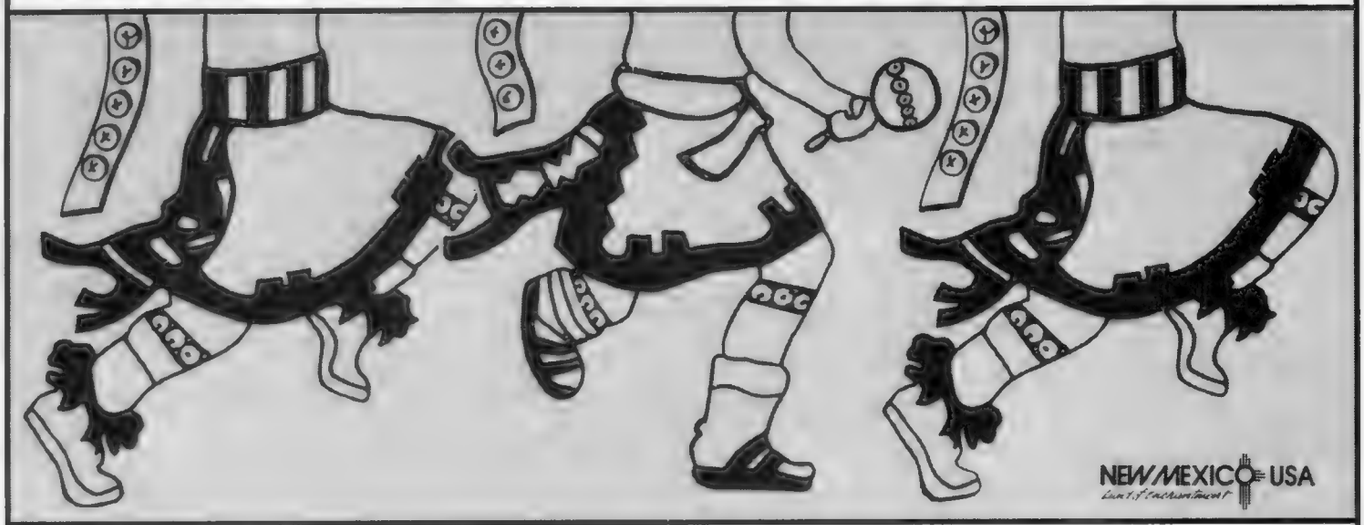

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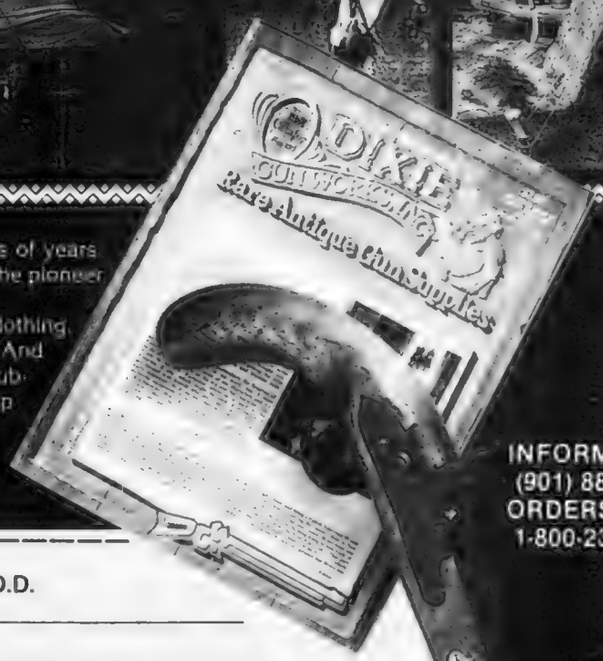

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2363 THREE KINGS May the meaning of the Season be deeper, its friendships stronger...hopes brighter as Christmas comes to you...—*artist Cummings*

1657 CHRISTMAS EVE IN A MANGER May the blessings of Christmas be with you today and always—*artist Hildred Gooduine*

2022 Greetings... May you have the Spirit of Christmas which is Peace...the Heart of Christmas which is Love—*artist Ted Blaylock*

1674 Merry Christmas WHOA, HOSS, WHOA ...and best wishes for a Happy New Year from Our Outfit to Yours—*artist Vic Donahue*

2051 ...May your blessings be more than you've ever hoped for... Merry Christmas and a Happy New Year —*artist Lee K. Parkinson*

2276 May Christmas bring Friends to your Fireside, and Peace... Merry Christmas and a Happy New Year—*Chris Cummings*

2285 Merry Christmas and a Happy New Year—*artist Hildred Gooduine*

Two things upon this changing earth
Can neither change nor end.
The splendor of Christ's humble birth,
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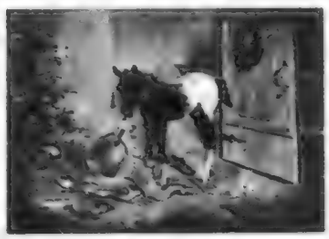
2309 The splendor of Christ's humble birth, the love of friend for friend. Merry Christmas and a Happy New Year—*artist C. Smith*

2331 Silent night! Holy night!... May Peace be your Gift at Christmas and your Treasure through all the Year —*artist Marianne Caroselli*

3253 "TAKE TIME TO SEE" (inspirational nature poem inside) Merry Christmas and a Happy New Year—*artist Ted Blaylock*

2392 To those we love and see each day and other loved ones far away... Merry Christmas and Happy New Year!—*artist Lee K. Parkinson*

4192 "Glory to God in the highest..." May the Peace and Joy of Christmas be with you through all the Year—*photo by Fletcher Manley*



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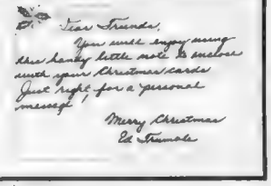

1142 Never too cold for kindness, never too deep the snow, to wish you the Merriest Christmas our good Lord can bestow!—*artist Bernard Thomas*

2087 RUNNING WITH THE WIND Wishing you a Blessed Christmas and Happiness throughout the New Year —*artist Vel Miller*

1822 Christmas Greetings Wishing you a Merry Christmas and a Happy New Year—*artist Charles M. Russell*

2033 May Christmas bring Friends to your Fireside, Peace to your Pathway, and Good Health throughout the New Year—*artist Russ Vickers*

2259 To those we love and see each day and other loved ones far away... Merry Christmas and Happy New Year—*artist J.W. Claflin*

1462 "Peace on Earth" May Peace be your Gift at Christmas, and your Treasure through all the Year —*artist Brummett EchoHawk*

2407 KEEPING CHRISTMAS WATCH... A HERDBOY AND HIS FLUTE. May the Peace...of Christmas be with you...—*artist EchoHawk*

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2375 THE CHRISTMAS PONY This brings a prayer...that God will always bless...you and those you love...with lasting happiness...—*artist M. Caroselli*

2328 May you have the Spirit of Christmas which is Peace...Gladness which is Hope, the Heart of Christmas which is Love—*artist Ted Blaylock*

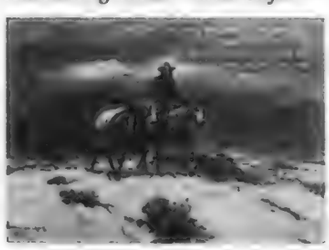
3309 "They walk with God upon the hills..." Wishing you a Blessed Christmas and Happiness throughout the New Year—*artist Dorrine Robertson*

2173 Times change...but not ...friendship. Let us keep Christmas...the warmth and joy of remembering friends.—*artist Claflin*

2330 To those we love and see each day and other loved ones far away... Merry Christmas and Happy New Year! —*artist Carl J. Smith*

2371 There is a quiet in the desert land... May you have the Spirit of Christmas which is Peace...the Heart of Christmas which is Love—*artist Snow*

2310 We've packed up and moved. ...But our wish is a tried 'n' true one... Merry Christmas and a Happy New Year—*artist Ted Blaylock*



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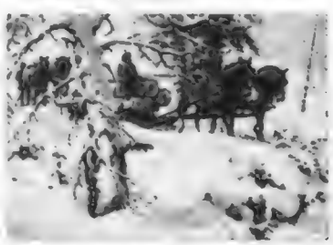

2397 Times change...but not... friendship. Let us keep Christmas close to our hearts... the warmth and joy of friends.—*artist Harold Lyon*

3330 In the heart of the wilderness Christmas has come...Glory to God in the highest... Merry Christmas and a Happy New Year—*artist Ted Blaylock*

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2374 It's Christmas again! May yours be a joyful one and your New Year happy!—*artist Richard Barth*

2372 ...one feels close to the Creator... Wishing you a Blessed Christmas and Happiness throughout the New Year—*artist Lex Gonzalez Jr.*

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3314 "TAKE TIME TO SEE" (inspirational nature poem inside) May Peace be your gift at Christmas...and your treasure—*artist Jodie Boren*

2389 May Christmas bring Friends to your Fireside, Peace to your Pathway and Good Health throughout the New Year—*artist James Boren*

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may the wind be always at your back,
may the sun shine warm upon your face,
the storm fall soft on the plains around you
and until we meet again...
may God hold you in the hollow of His hand.

1304 **...May God hold you in the hollow of His hand.** Merry Christmas and Best Wishes for a Happy New Year—*artist Gordon Snidow*

2388 In every home, in every heart, the lights of friendship glow... Merry Christmas and a Happy New Year —*artist Ted Blaylock*

2346 **Greetings...from our outfit to yours** May there come to you...the precious things of life: Health, Happiness...Friendships—*artist Crooks*

3252 Never a Christmas...but someone thinks of...old friends. Merry Christmas and Best Wishes for a Happy New Year—*artist George Wise*

2339 **Roof's still leakin'... but Merry Christmas just the same!** May yours be a joyful one and your New Year happy!—*artist Ted Blaylock*

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Box 1960, Marion, OH 43305

IT'S FIFTY DEGREES BELOW ZERO IN "THE DEEP FREEZE OF THE United States," and Jess Ross, a teamster on the Ruby Ranch in Wisdom, Montana, is up every morning at five-thirty o'clock to feed and harness the big Belgian teams that draw the hay sleds.

Jess pulls on long underwear and "pairs and pairs" of wool pants. He layers all this with vests and coats and parkas and the heavy snow-proof boots known as "packs." Stepping out into the awesome cold of southwestern Montana, Jess rattles a can of grain to call the draft horses, who wait in the mist like gentle mastodons. "Duke! Steel! Dan! Jay!" (A workhorse's name must never sound like any word that is a command. For example, "Joe!" might be confused with "Whoa!")

"Bird! Belle!" Out of the winter darkness, the big creatures emerge into the light of the barn. Crusty with snow and blowing vapor out their nostrils, they clump into their stalls, built specially large for draft horses. As they plunge their muzzles into mangers of oats, Jess brushes their broad backs.

These Belgians will pull hay sleds through axle-deep snow. Their willing strength is used instead of a motor-powered contraption, because these tremendous draft horses have proved more dependable and economical, especially in winter. In spring, they'll work in axle-deep mud and slush. And come August here in the Big Hole Valley, the horses draw rakes to harvest the native grasses for which the basin has been famed since the late 1800s. This same Big Hole hay is fed to the cattle through the crushing winters.

Depending on the depth of the snowdrifts, often chest-high on horses, Jess Ross will hitch "four up" or "six up" to the hay sleds, their big racks stuffed with two tons of the harvested grasses. Over the backs of a lead team, Jess drapes an "old 'Yankee-britchin' type harness, used for generations throughout the West." In harnessing a matched team of three-year-old fillies, Jess takes special care. All year he has been breaking these sorrels to drive. The first time he harnessed them, "Bird here threw a wild-eyed rearing fit. She's the hot horse of the

On the Ruby Ranch in the Big Hole Valley, teamster Jess Ross drives a pair of Belgian draft horses, Belle and Bird, two sorrels pushing a buck-rake during the August hay harvest. In the background is Battle Mountain, site of the Nez Perce stand against the United States Army in 1877.

HORSEPOWER MAKES SENSE IN MONTANA'S BIG HOLE

Workhorses are traditional on the Ruby Ranch

by Tom Bryant and Cynthia Buchanan

PHOTO BY TOM BRYANT

pair. Belle's mellower." While learning to pull, each filly was hitched in the breaking sled to an older, work-wise mare who kept the young apprentice from bolting.

Jess checks the condition of the teams' unshod feet. "Except for parades and draft-horse competitions, they don't shoe workhorses in this country. And in winter, snow builds up in shoes."

Hooking up is delicate, hazardous business. Belle suddenly sits back in the harness. "Stand *up* there! Stand *up* there!" The harness must be kept taut so as not to unhook and "scatter everything hell to breakfast." Finally, Jess climbs up into the small seat of the hay sled. He takes the lines in his heavily gloved hands and calls to the lead team. "Dan! Jay!" The big Belgians surge forward, out among the vast pastures and haystacks clad deep in snow like the majestic Rocky Mountains encircling this valley.

The cattle file towards the hay sleds, bawling as one voice and sounding something like a swarm of bees. Jess stands in the hay, pitching it out with a fork, while the six horses move ahead by his voice command alone. "A tractor can't do that!" he laughs. Nor can a tractor find its way home in a blinding blizzard. Caught in several, Jess was forced to burrow into the hay for protection, while the teams forged their way home without a driver. "Also, a tractor'll freeze up a lot, won't start. Cattle got to be fed. A horse'll always go."

Jess Ross has a rapport with workhorses that amounts almost to E.S.P. Ross, who now sculpts small bronze statues of draft horses that are sold out of his Wisdom home, was raised in Farmersville, Ohio, with a pair of "lines" in his hands. Ohio is still considered the cradle of the teamstering arts. Jess is husky and still sunburnt from the hay season, though he wore his cowboy hat with the old "Montana peak" in the crown. His hands are big. He is not a man at ease in the twentieth century.

At the Ruby Ranch one winter, Jess snaked logs out of Isaac Meadows with a draft team, using the logs as fence posts on the ranch come summer. For that chore of fixing fence, he loaded the tools into a cart drawn by Bird and Belle. In the winter of '83 to '84, Jess and his wife Mary fed cows by driving hay sleds, and when snow-choked roads trapped their pickup truck at the cookhouse, Mary drove the sled to the highway as transportation.

Ruby Ranch owner Dick Hirschy supplements his machinery with workhorses in all operations on his three cattle ranches in the Big Hole. His Swiss ancestors were draft horsemen, arriving in this valley in 1894. Hirschy's ranches are among a handful in the United States that have used workhorses continuously since the nineteenth century.

Wisdom has been a cowtown since the late 1890s, when some of the first ranches in Montana were established in the Big Hole. (Teddy Roosevelt is said to have spent time hunting on one in 1890.) Throughout the northern Rockies, the beef bonanzas and cattle kings were wiped out in the brutal blizzards of 1886–87. And in Montana's Judith Basin the Texas Longhorn starving in the snow, surrounded by wolves, was immortalized by Charlie Russell's sketch *The Last of 5,000*. Russell's scene was not so different from what cattle in the Big Hole went through that famous and bitter winter. Homesteaders in Wisdom kept the family milch cow alive on dishwater afloat with potato peelings.

After the famous "hard winter," settlers harvested the rich native grasses in the Big Hole. The hay was put up in stacks, with horsepower operating eight-foot rakes and five-foot mowers. By 1900, the wild meadows produced "Big Hole beef," prized in Eastern markets. Almost a century has passed without much change here in "The Land of Ten Thousand Haystacks." Its cattle are still fattened on 100 varieties of wild grasses, sown with timothy, red top, and clover.

With Montana's cattle population outnumbering its citizens four to one, the dominant crop in the western section of the state is irrigated hay. In the Big Hole, over 250,000 tons are harvested annually by both horsepower and internal combustion machinery. Big Hole ranchers claim their beef was once the only wild hay-fed product that could "compete favorably with cornfed cattle of the Midwest and Argentina."

Because the outfits in this basin run to tens of thousands of acres, it's uneconomical today to put up all the hay with horse teams alone in the three-week haying season. However, up until about 1930—and the Farmall tractor—the grasses were harvested completely with horsepower and the old Beaverslide haystacker. This wooden derrick was perfected and patented by Wisdom's own D. J. Stephens and Herb Armitage in 1910. Beaverslides eventually spread throughout the West wherever loose-stack haying was necessary. Today the Big Hole is the only place left using the Beaverslide, for the same reason the Ruby Ranch uses draft horses: it's the most productive method tailored for the harvest.

Dick Hirschy points out that a great advantage of using draft horses as an integral part of his ranching is that they don't require expensive diesel fuel from Arab lands. His teams graze on their own "free fuel" of summer on his Forest Service allotment on Ruby Mountain. In winter, the horse-drawn hay sleds enable the Ruby to feed 800 to 1,000 head of Charolais-cross cattle on no more than one and a half gallons of gas. That gas is consumed by the Hydra-fork that lifts hay from the stack to the hay sleds. Also, in winter snows, the hay sleds will penetrate pastures that trucks can't navigate. In the spring, hayfields are flooded by the Rocky Mountain snowmelt, but stock and fences must be tended; a team of draft horses can pull a wagon easily across flooded fields, without bogging down or gouging deep ruts and damaging the pasture as a four-wheel-drive vehicle would.

In short, horse teams are an ideal response to the special topography and geological conditions of the Big Hole. And the Belgians that Hirschy breeds for sale as well as for his own use give birth to their own kind. "Something tractors have yet to do."

Why don't more ranches use workhorses? Because there's a shortage of teamsters such as Jess Ross and Ruby Ranch foreman Jim Grube. Recently, however, a growing demand for horsepower and teamsters in agriculture has spawned draft-horse schools throughout the United States, creating a draft-horse revival.

PHOTO BY TOM BRYANT

Rafael Marin drives his Belgian team, pushing a horse-powered buckrake past a Beaverslide haystacker and twenty-ton stack of hay in Montana's Big Hole Valley.

In the 1920s, after the advent of the internal combustion machine for labor and transportation, farmers and ranchers were quick to adopt this new contraption of "progress." America's love affair with automotive vehicles grew by leaps and bounds, by freeways and shopping malls. Following World War II, the horse and mule population in the United States hit an all-time low.

Now ranchers and farmers are embracing an ancient and trusted standard of agriculture. The resurrection of the American workhorse and mule appears to be a ground-swell movement that few could have predicted. Many farms and ranches with $100,000 worth of tractors augment the costly machinery with teams of draft animals. Moreover, a number of small farms are forsaking motor-driven machines altogether and returning to "practical horse-farming" exclusively for the same reason horses were used for centuries—horsepower is logical and economical. It is also ecologically sane and spiritually rewarding.

The sight of horses at work can arouse deep human joy. During the August hay harvest at the Ruby Ranch, teams draw rakes with impressive dignity through the haystacks, honey colored by late afternoon sunlight, and the traveler dropping down into "The Land of Ten Thousand Haystacks" is at once encircled by the "shining mountains" described by past Indian tribes who grazed their ponies on the fabulous summer grasses and hunted elk and buffalo. Near the Ruby Ranch, buffalo raised by the Spokane Ranch still feed on bison "home range."

THE MOST CRITICAL SEASON FOR RANCHERS, IN ADDITION to calving, is the hay harvest. At the Ruby Ranch, the eighteen-man seasonal crew is orchestrated by ranch foreman Jim Grube. He directs the mowmen and the stackmen and their buckrakes (both motorized and horse drawn) in a mad dash to outwit the rain. "Haying," says Jim's wife Lois, "is a three ring circus!" Of the motorized rakes whipping around in circles, some would say, "a demolition derby!"

In the quiet after lunch, from the steps of the Ruby's log bunkhouse comes a classic bluegrass tune, "Love, Come Home." Young Ed Vandevoorde, a grinning, strapping graduate of the University of Washington, has taught himself

the art of making bluegrass fiddles, banjos and guitars. His "fiddle" looks like a Stradivarius. Ed left the payroll of the Forest Service to gain draft-horse experience on the Ruby Ranch. "My last name is even Belgian!"

Hiring on for the same reason, draft-horse fever, is Don Mazzola, originally of Syosset, New York. Finishing his degree in range management at the University of Montana at Missoula, Don worked for the Bureau of Land Management and played music in a country-western band. After attending the School of Driving and Farming with Draft Horses at Montana's Slack Point Ranch in Polson, Don left the BLM. His dream is to own a small farm and work the soil with horses.

In the hayfield, Mazzola "wagon drives" the old scatter rake, made of two old International Harvester bunch rakes welded together and "unmothballed" for the harvest. The iron tractor seat is arranged at a point of balance that prevents weight upon the horses' backs. Invited to take over the lines of the team, the visitor will notice how nothing fits human anatomy more warmly than this tractor seat. In human hands, these driving reins can feel like a live nerve, telegraphing the sensitivity of the horses' mouths. "HAW!" Don commands the team. And, "GEE!" They flick four ears and instantly move eight legs in the proper direction. This is the magic of workhorses. They're alive. The old scatter rake clatters off musically, like a bluegrass instrument, while the motor-powered wheelrakes and buckrakes thunder by in the sun. "Sure is noisy here!" cries Mazzola.

The horse buckrakes push the hay into large mounds of a ton each, and the power rakes transport these piles to the Beaverslide haystacker. The system is efficient. And no one outfit is overworked. As a new teamster, Don Mazzola must not only harness his team but know how to protect them from horseflies with the full-body fly-nets of leather thongs, weighing about sixty pounds apiece together with the harness. At noon, Don rests and waters his team, feeding them Big Hole hay in the basket of their own buckrake. Meanwhile, a motorized buckrake has bogged in the irrigation ditch. Jim Grube's Chevrolet pick-up, trying to pull the rake out, also mires down. Jess Ross comes along driving Bird and Belle, and the horses pull everyone free.

Jim Grube himself would have been more content with a team than a truck. The foreman of the Ruby has been a cowboy and teamster all his life. His father was a dry-land farmer near Jim's native Ashton, Idaho. "If there was a horse in that country that couldn't be broke to harness, they brought it to Dad. God, we had some awful wrecks with some of them!" The elder Grube's "halfway house" for horses included some "hard cases." But, "We made good citizens of a few outlaws." Jim recalls one called Chance. "You took a chance just hooking him up."

At dusk, Jim stands in the doorway of the new horse barn, leading Mick and Jake, a team he'll take soon to the Western Montana Fair. In August the barn is as cool inside as a cathedral; there's a whisper of horseflies. Beyond is the older barn, abandoned, built in the 1890s to double as a fortress in the event of Indian attack. Behind the ranch, the clouds tumble across the big sky of the Rockies like loads of hay pushed in a horse-drawn buckrake. The sun sets, the coyote calls to his mate, and somewhere along the creek the endangered sandhill crane settles on her nest for the night, while Jim Grube remembers an old neighbor from his Idaho childhood. "His workhorses run off one day. Dad asked him, 'Ain't you going to look for 'em?' 'Aw, no,' he says. 'I figure they can't wander too far a piece. They're between two oceans.'"

May there always be teams of the big horses somewhere between the two oceans of our continent, and America will always be a little bit all right.

WHEN YOU GO

Montana's magnificent Big Hole River Valley holds many attractions for the visitor, among them, historic sights, scenic views, ghost towns, rodeos, draft-horse exhibitions, and great fishing. This is Lewis and Clark country. On the return trip of the pathfinders' expedition in 1806, Captain William Clark passed through the Valley with the Shoshoni woman Sacagawea in his party. His route went through the present town of Wisdom and by the land that is now the Ruby Ranch. The Big Hole National Battlefield, commemorating the encounter in 1877 between the Nez Perce and the United States Seventh Infantry, is not far from Wisdom on State Route 43. Write to the Superintendent, Big Hole National Monument, P.O. Box 237, Wisdom, Montana 59761 for information.

Draft-horse exhibitions and pulls are becoming increasingly popular not only in Montana but in many other states in the West. Among the pulls and shows scheduled for this fall and winter in several Western states are the following. **Montana:** *Plains, Sanders County Fair and Rodeo, Labor Day weekend; Bozeman, Winter Fair, January 28 and 29, 1986. (Many draft-horse pulls take place in August. Look for them next August in Montana at Ronan, Kalispell, Bozeman, Missoula, and Billings.)* **Idaho:** *Coeur d'Alene, North Idaho Fair, September 8; Orofino, Orofino Lumberjack Days and Clearwater County Fair, September 13–15; Sandpoint, Idaho International Draft Horse Show, October 4–6.* **Washington:** *Waitsburg, Don Thomas's Mule Pull, Labor Day. (Next August, look for draft-horse pulls in Washington at Grandview, Bellevue, and Monroe.) For more information, contact the local chamber of commerce or the state tourism agency in the state capital.*

PHOTO BY TOM BRYANT

PHOTO BY MARY MARSHALL

Amidst a fresh spray, Jess Ross drives Belle and Bird across an irrigation ditch in early spring on his way to repair fence on the Ruby Ranch in southwestern Montana. (Left) ***On a bitterly cold morning, Ross hooks up a team of sturdy draft horses, patient and ready for the day's work in their shaggy winter coats.***

Foreman Jim Grube with Mick and Jake at a Pull

PHOTO BY TOM BRYANT

AS SOON AS THE HAY HARVEST WAS DONE IN THE FALL OF 1984 at the Ruby Ranch in Wisdom, Montana, foreman Jim Grube, a cowboy and teamster all his life, hauled two big Belgian horses to Missoula for the Western Montana Fair's draft-horse pull. Mick and Jake, one sorrel and one brown, were among twelve two-horse teams entered at the Fair; the contestants and horses were representative of people and breeds that work and pull in Montana.

Horse teams, like boxers, compete according to weight. Lightweights are under 2,900 pounds; middleweight, 2,901 to 3,300; and heavyweights are 3,301 and over. The first order of business at a pull is the weigh-in, where there is a lot of ribbing and chiding among competitors."Hey, Bulldog! Got a new driver this year?"

"You bet," answers Bulldog, introducing his daughter. "My girl here's going to show you how it's done. I'm getting too old and fat for this game."

Before the competition, the teamsters and their entourages move slowly up and down the aisles of the horse barn, scrutinizing the teams. "That pair ain't had much work. Muscles soft as baby fat!" "I see old John's got himself some new harness. Must be expecting some heavy action."

As the contest approaches, the barn becomes quiet. Jokes give way to terse statements, and an intensity is felt in the air. A toddler escapes from his mother's control and steps up to Mick's flank. Though Belgians are renowned for their gentle nature, Mick lashes back with his foot, a nervous reflex. The child is fortunate that he was standing to one side, and a tragedy is averted. "Those tied-up horses, some folks think they're a parked car," comments one sage.

Escorted through the Fair-going crowd by a phalanx of law officers, the horses and their teamsters enter the arena, brightly lit and filled with flags and music. Many of the teamsters stand on the doubletree behind the team and ride along. Other drivers walk, driving their teams from the ground, not wishing to tire their horses or mar their equipment. Each teamster has an assistant walking alongside to hold up the end of the doubletree and keep it and the singletrees off the ground.

The competitors parade around and around the arena, giving the horses a chance to work off some kinetic energy; all teamsters are now riding on the doubletrees. Dust boils up behind each team, and the light from the stadium lamps filters down through the mist, creating the colors of a Charlie Russell sunset. The crowd grows quiet. The only sounds come from the snorting horses and creaking harness leather.

Jim Grube doesn't participate in the parade. He leads Mick and Jake off to one side in the shadows and adjusts their harness and tugs. Jim is serious, all his quick wit and ready smile having taken a back seat to the concentration needed for the pull. He is a formidable contender; in February of 1984 he was second in his division of the big pull at Bozeman's Winter Fair.

The harness Jim uses in the Missoula contest once belonged to his father. Though the same age as Jim (half a century), the handsome harness still delivers good service. A fine set of harness will last a teamster a lifetime if cared for properly.

The first contestants at the Western Montana Fair's draft-horse pull are the lightweight teams. The weights to load the stoneboats (flat sleds with runners) are provided by the University of Montana football team, the "Grizzlies," several of whom roar up in a truck loaded with fifty-pound sacks of grain, the standard incremental weight in this pull. (Other contests may use sacks of sand as their measure.) The first teamster out has the option to determine how much beginning weight is placed on a stoneboat. The teamster calls for 500 pounds, and each draft-horse pair quickly and easily pulls this amount. The distance covered by each pull is measured by a group of officials.

EACH TEAM MUST MOVE THE LOAD TEN FEET TO COMPLETE the pull. When the load grows heavy, the distance moved is recorded in inches. The team that eventually drags the sled the greatest distance wins.

The football players add sacks of grain, and the competition intensifies. The first driver has the misfortune of his singletree's breaking in half on one pull. On the next pull, his team is unable to budge the load. Perhaps these horses are hesitant to put all their force into the second attempt, because when the singletree snapped, pieces of it flew up and hit the team, spooking them.

The crowd is rooting for "Bulldog's daughter!" She is driving a pair of pinto mares, small and extremely unmatched in size. Yet the little pintos are giving it all they've got. Horsemen call this "heart."

PHOTO BY TOM BRYANT

Jim Grube encourages Mick and Jake as they put all their heart into the pull at the Western Montana Fair Draft Horse competition in Missoula. (Opposite) ***The overall winner at the Missoula pull was Joe Vanderbelt with his team, assisted by Jim Grube at far left.***

One by one, the horse teams are eliminated in the competition, as more and more weight is added to the stoneboats. Still another singletree snaps under the pressure of the load, sending chunks of oak flying in the air. Six thousand five hundred pounds now lie in dead weight on the sled. A team heaves into the effort again, but under the strain, a harness bursts apart. The mass of leather straps slips across one horse's back, falling around his hind feet, and he replies with a fit of bucking. He bolts. Only Herculean effort by the teamster and his assistant brings the animal under control.

Besides a driver and his aide, each team has two assistants called "happy hookers," who support the doubletree while the team approaches the stoneboat and then hook the doubletree to the sled. Tricky business.

As the weight on the boat increases, the crowd becomes quiet, and the horses sense the gravity of the moment. They seem to know what is expected of them, and the instant they hear the doubletree hooked onto the sled, they lunge against their collars with all their power and heart. The moment is majestic, bringing up gooseflesh on the bystander.

As the competition increases, the "happy hookers" have to be as nimble as butterflies. Jim Grube's two Ruby Ranch Belgians "hit it hard," and a short chain between the leather tugs and the singletree snaps. The chain flies up, wrapping around the hand of one of the hookers. Though he only grimaces, the pain must be substantial. His hand bleeds and later swells up.

The contest officials give Jim Grube time-out to repair his equipment; repairs must be made quickly and correctly, for competitors are allowed only one breakdown. In the near darkness of the sidelines, Jim and his crew work feverishly. Another teamster comes over to lend Jim a harness part. This display of Montana neighborliness and sportsmanship is the sort of frontier charity seldom seen in most contests and sports.

Now, Jim Grube and his team are ready to return to the lineup. The team paces nervously, eager for action. The doubletree is snapped in place, and the horses gather their strength in a squat, "get right down on their bellies," as the teamsters say. The pair of Belgians catapults forward in a tremendous release of energy.

But this is just not Mick and Jake's night. A pin holding a tug on Mick's hames gives way under his mighty try, and the harness strap flies forward. Mick and Jake's pull is over.

Bulldog Hansen's daughter and her pintos have won. She drives them around the arena in a victory lap, riding on the doubletree. The crowd cheers. Jim Grube, with hookers and team, disappears into the darkness at the edge of the arena. Later, Jim returns to help the eventual overall winner of the competition, by hooking for him and offering advice and encouragement.

Cynthia Buchanan, *an Arizona native, is at work on her second novel, to be published by Alfred A. Knopf, Inc. She is a resident of Wisdom in the Big Hole Valley, Montana.*

Tom Bryant *is a free-lance writer/photographer whose work has appeared in a number of national magazines. He is a working cowboy in the Big Hole Valley of southwest Montana.*

Pictured in 1923 is part of the largest movie set ever built, ordered by famed director Cecil B. DeMille for his film epic* The Ten Commandments. *After shooting the movie amid the sands of the California coast, DeMille abandoned the set. Now, more than sixty years later, the unusual fate and location of this Egyptian "city" are being investigated.

EGYPTIAN CITY DISCOVERED UNDER CALIFORNIA SANDS

Lost set for movie epic revealed

by Peter L. Brosnan

A LOST EGYPTIAN CITY HAS BEEN DISCOVERED. IT IS THE CITY of the Pharaoh Ramses II, the city from which Moses led the Children of Israel out of bondage. It was discovered not along the Valley of the Nile, but on the central coast of California. And it was built, not thousands of years ago by an Egyptian pharaoh, but in 1923 by that pharaoh of film—the one and only Cecil B. DeMille.

The "city" is actually the set from DeMille's original—silent and experimental Technicolor—version of the film epic *The Ten Commandments*. Built on majestic sand dunes near the small coastal town of Guadalupe, it was the largest of the "great sets" of the silent era. It stood over ten stories high and took one thousand workers an entire month to build. Statuary thirty-five feet tall decorated this city, and giant sphinxes (each weighing five tons) lined its main avenue. There had never been a motion picture set anything like it before. When filming was completed, DeMille—for reasons still unknown—had this magnificent city dismantled and buried. And there it lay forgotten for the next sixty years.

The small town of Guadalupe looks much as it did in 1923 when Cecil B. DeMille invaded with a troupe of 3,500 actors and extras. Today, there are new invaders—odd-looking city types with Ph.D.'s and surveyors' tools—who are probing and measuring the dunes west of town, much to the amusement of

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locals in the Swiss-Filipino-Chinese-Italian-Mexican community 170 miles north of Los Angeles. The new invaders don't mind the laughter, though. It's hard *not* to laugh about a team of international scientists hunting a lost Egyptian city in the middle of—where else?—California. But they also share a growing sense of excitement. For there is mounting evidence that much, perhaps nearly all, of a valuable piece of motion picture history still lies intact beneath the Guadalupe Dunes. And plans are underway for a complete archeological excavation to recover Cecil B. DeMille's magnificent "City of the Pharaoh."

At several major university campuses, archeological teams are interested in the possibility of finding some of the twenty-one sphinxes or one of the huge, jet-black statues of Ramses the Magnificent. Interest is also high in Washington, where curators at the Smithsonian Institution hope to mount a handsome exhibit with the artifacts. And in Hollywood, a team of filmmakers is enthusiastic over the prospect of filming the recovery of DeMille's buried city. In short, one of the more unusual—and certainly more exciting—archeological projects in recent years is being planned in central California. In size, scope, and logistics the project promises to be downright DeMillean. The story so far—the "plot"—is itself worthy of a Hollywood screenplay, complete with cryptic clues in a dusty

autobiography, grizzled old cowboys, grave-robbers, bumbling bureaucrats, and a strange tale of a lost Egyptian city.

I first heard the story of DeMille's "lost city" early in 1983 when my friend Bruce Cardozo, a fan of DeMille's work and a fellow film-buff, spun a bizarre yarn one night about DeMille's burying sphinxes on the California coast. I have known Bruce since we studied film together at the New York University film school—long enough to know that the more bizarre his story is, the more likely it is to be true. But this time, I must admit, I was skeptical. Buried sphinxes, indeed! My skepticism turned to fascination when Bruce showed me a paragraph in an old copy of DeMille's posthumously published autobiography:

> "If 1,000 years from now archaeologists happen to dig beneath the sands of Guadalupe, I hope that they will not rush into print with the amazing news that Egyptian civilization, far from being confined to the Valley of the Nile, extended all the way to the Pacific coast of North America. The sphinxes they will find were buried there when we had finished with them and dismantled our huge set of the gates of Pharaoh's City. [Cecil B. DeMille, *Autobiography*, Prentice-Hall Inc., 1959, page 253]

"Do you think the sphinxes might still be there?" Bruce asked. We decided to find out.

DAYS AND WEEKS OF SLEUTHING BY TELEPHONE FOLlowed. Paramount Pictures. The Cecil B. DeMille Trust and Estate. Mayors, county supervisors, historical societies. Libraries in Guadalupe and nearby Santa Maria and, at last, the Far Western Tavern (Home of the World Famous Bullseye Steak) in Guadalupe, whose proprietor, Clarence Minetti, is one of eight partners who now own the site of *The Ten Commandments*. Rancher Joe Gray, one of Clarence's buddies, offered to take us to the site. "I don't think you boys will find anything, though," Joe cautioned. "Forty years ago there was still a lot of statues and stuff out there. Now, it's just scraps of concrete and plaster." Joe really believed it was a wild-goose chase, but good naturedly agreed to lead us to the site.

Early one morning in June 1983—sixty years almost to the day after the set had been buried—Bruce and I, along with our third partner, Richard Eberhardt, followed Joe as he led us to the site for a preliminary examination. He took us across the rolling sand and up the side of a steep dune. Then he paused. "Well, this is it," he said. We stood atop a large mound, what archeologists call a "tell," about ten feet high and sprawling across several acres of the windblown landscape. The ground around us was littered with shattered pieces of plaster and concrete, and tantalizing pieces of buried statuary protruded from the sand every few feet. But wait a minute, here. The sphinxes in *The Ten Commandments* were white. These pieces were red, brown, black and white. Had DeMille buried more than just sphinxes?

After a few hours of excited poking around, we had an answer: with whiskbrooms and nervous hands, we uncovered the sculpted head of a horse, six feet wide and in the bas-relief style of ancient Egypt. It was the chariot-drawing horse we had seen in old photos, gracing the wall of DeMille's temple. Old C.B. had buried the *whole set*!

It has taken over a year to assemble an archeological team and to obtain the permits, permissions, and authorizations needed to excavate *The Ten Commandments* set. And there have been more than a few problems and threats to overcome along the way.

In DeMille's time, the Guadalupe Dunes were an isolated backwater, considered of no value to man or beast. Today, they are rightly recognized as a near-pristine wilderness area, one of the few untouched pieces of land along the California coast and home to a protected species of bird, the California Least Tern. The Dunes are protected by a complex set of state and local environmental laws and carefully watched over by a number of environmentalist organizations. Organizing a "dig" under these circumstances has meant repeatedly rethinking, revising, and downscaling our plans, and eliminating any thought of using heavy equipment or large numbers of people. DeMille could never have built his "city of the Pharaoh" in the Dunes today, without an army of lawyers working overtime to secure the necessary permits.

A recent and very serious threat to the project has come from the local "pot-hunters"—artifact-hungry grave-robbers. As word of our excavation plans have been spread by the local press, *The Ten Commandments* site has been attacked by an assortment of folks with picks, shovels, and other implements of destruction. Some, just curious, are looking for a bit of history to take home with them. More worrisome are the profession-

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PHOTO BY PETER L. BROSNAN

Workmen finish one of the twenty-one majestic sphinxes constructed in 1923 for DeMille's "city of the Pharoah Ramses II." The possibility of finding such relics buried in coastal sands has spurred movie historians to mount an archeological investigation. Pictured at the scene is Richard Eberhardt as he carefully brushes away the sand covering a bas-relief of the head of a horse, from the grand decoration on the front wall of DeMille's temple, shown on the opening pages of this feature.

als—the same vermin who normally busy themselves stealing American Indian pottery and petroglyphs from remote sites—who have apparently decided, stupidly, that *Ten Commandments* relics will be of value and have made off with pieces of the set. NO TRESPASSING signs, along with regular patrols by the County Sheriff and concerned citizens, have curbed that problem.

OUR PROBLEMS, HOWEVER, PALE BY COMPARISON TO DeMille's problems in 1923. Although he did not have to contend with red tape or grave-robbers, he certainly had his hands full, directing the largest cast ever assembled, on the biggest set ever built, producing the most expensive film of its time.

A veritable tent city, at once dubbed "Camp DeMille," was built near the set to house the 3,500 actors and 6,000 animals engaged for the film. A single lunch at Camp DeMille required 7,500 sandwiches, 2,500 apples and oranges, and 400 gallons of coffee. Hay for the menagerie of horses, camels, cattle, sheep, and pigs ran to 20,000 pounds daily. Makeup for all the actors and extras was an equally gargantuan two tons. All this ran up a cost of $40,000 per day. In his later films, such logistics would become DeMille's trademark. But in 1923 he was exploring new territory, making up rules as he went along and perfecting his recipe for mixing the sacred and the spectacular. The production was without precedent in terms of its sheer size and grandeur, and unforeseen problems arose almost daily.

To drive the 300 chariots of the Pharaoh's army, DeMille arranged for the services of men in the Second Battalion of the 76th Field Artillery from the Presidio at Monterey. One of those veterans, now in his nineties, recalls that the group was commanded by young Lieutenant Tony McAuliffe, who later sent the famous "nuts" message at the Battle of the Bulge in World War II. None of the horsemen, however, had the faintest idea of how to drive a chariot. On the first day of shooting, a $10,000 team of stallions and a few charioteers were injured when horses, chariots, and riders collided in a bloody tangle of wood and flesh. When they tried the scene again, DeMille's orchestra had to scatter when the chariots mistakenly charged through the violin section. Later, when some of the drivers refused to ride their chariots over the high dunes, DeMille shamed them by having his twelve-year-old daughter do it while giggling in delight all the way. With red faces, the charioteers did their job.

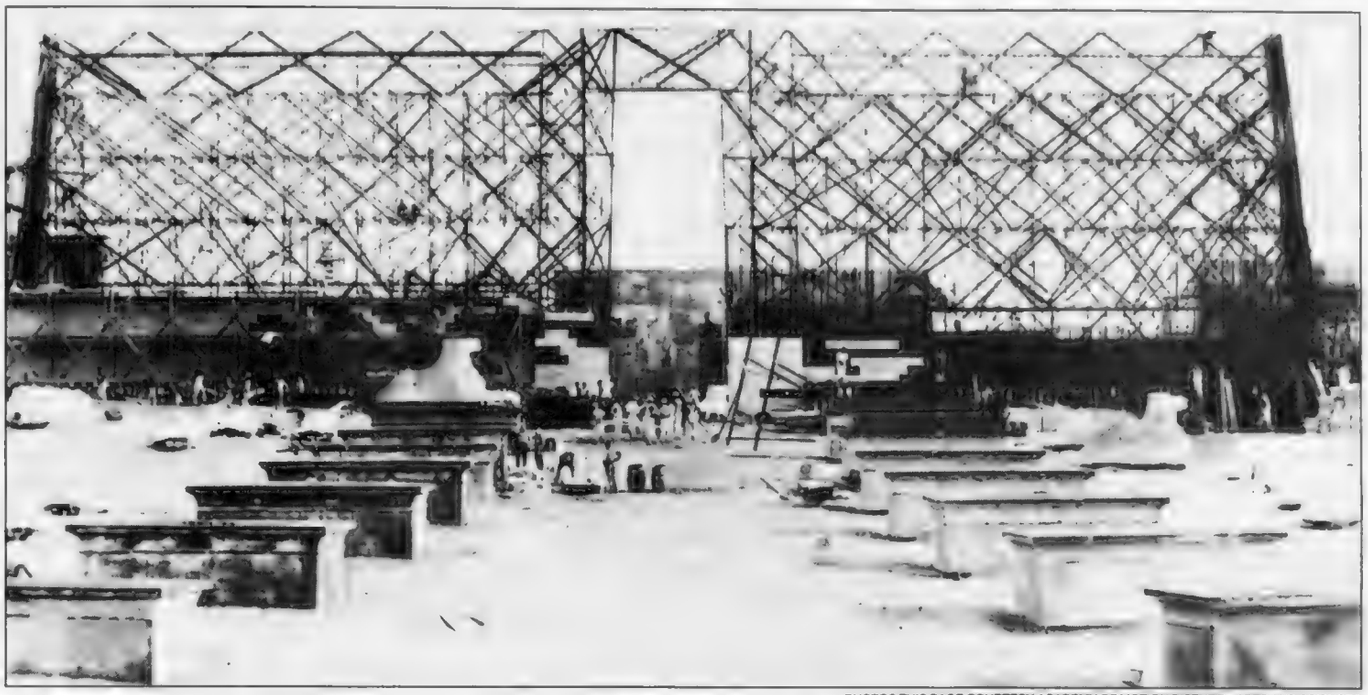
As shooting at Guadalupe progressed, and production costs mounted to an unheard-of $1.4 million, DeMille's boss, the legendary Adolph Zukor, tried to head off what he felt certain would be a commercial disaster. A steady stream of telegrams from Hollywood to Guadalupe ensued, each ordering DeMille to stop production. One of the more memorable read: "C.B., YOU HAVE LOST YOUR MIND. CEASE FILMING AND RETURN TO HOLLYWOOD AT ONCE—A.Z." DeMille patiently ignored the messages. When Zukor persisted in his demands, DeMille responded by calmly offering to buy the film. Suspecting that perhaps DeMille knew something he didn't, Zukor relented, and the film, already way over budget, headed into post-production.

The Ten Commandments opened in New York in December 1923 to rave reviews. Its sweeping and grandiose imagery—the dramatic parting of the Red Sea, the Exodus and pursuit by Pharaoh's chariots, and the awesome City of the Pharaoh—was unlike anything seen on the screen before. The film became a worldwide success. It cemented DeMille's already considerable reputation as a major and innovative American filmmaker and spawned a new film genre, one which would become synonymous with the name DeMille: the "epic."

FOR THOSE WHO SAW THE FILM, IT WAS A REMARKABLE experience. For those who worked on it, it was an unforgettable one. And with 3,500 people in the production, even after more than sixty years, there are still quite a few folks around who count their work on the film as one of the highlights of their youth. "They had an awful lot of people out there," recalls eighty-five-year-old Ernie Righetti, who was an extra in *The Ten Commandments* and still farms on a ranch not far from the Dunes. "They had hundreds of tents for them to live in, and a big mess tent that was open twenty-four hours a day. Had pretty good food, too. I think I got $18 a day for being out there, plus $2 a day for each of the five horses I let them use in the movie. That was the biggest pay I ever got."

Despite all the free food and good pay, Righetti thought his job in the film was kind of silly then, and he still thinks so now. "They give us these A-Rab costumes to put on," he remembers with a grin. "Next day, they give us these Hebrew costumes, and told us to run out into the Dunes. Who knows why we were running? The A-Rabs was after us."

Since few records survive on the making of the 1923 version of *The Ten Commandments*, firsthand stories like Ernie



PHOTOS THIS PAGE COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

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Sand and scaffolding and partially finished sphinxes point to the construction of an Egyptian "city" that took 1,000 workmen one month to build. DeMille's epic film required not only the largest movie set ever built but the "largest poster ever printed" to advertise its run in New York City. The camera caught the master filmmaker himself examining a drawing of the set during its construction.

COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Some Hollywood wags have called this tongue-in-cheek photograph "Moses meets God." Actor Theodore Roberts as Moses in The Ten Commandments is introduced to Jesse Lasky (center) by Cecil DeMille. Lasky, a powerful figure at Paramount Pictures which financed the epic, was a staunch supporter of DeMille in his disagreements with Adolph Zukor over the mounting expenses of the production.

Righetti's have proven our main source of information about the film. So, planning is underway for a comprehensive oral history project that will for the first and *all* time document the story of the making of *The Ten Commandments* as told by those who actually made it. This living-history project will be an important complement to the archeological recovery of the set itself, now tentatively slated for 1985–86. Both projects, we hope, will shed some much-needed light on an important chapter in the history of American cinema.

The silent era saw a number of "great sets" built in or near Hollywood. Robin Hood's castle for Douglas Fairbanks. A Babylonian city for D. W. Griffith's *Intolerance*. And the city of Jerusalem for DeMille's *King of Kings* (which survived until the 1930s when it was put to the torch for the spectacular "burning of Atlanta" sequence in *Gone With the Wind*). These sets were bigger and grander than anything built before or since and, in a sense, symbolized the exuberance and optimism of the youthful American film industry. The young filmmakers of the day—DeMille, Griffith, Sennett—were making up the rules as they went along, with no sense of limits or boundaries. With sixty years of hindsight, we can say very clearly that these men were laying the foundations for one of America's greatest industries and the great art form of the twentieth century. Sadly, few artifacts of any kind remain from that golden era, and of the "great sets" only DeMille's buried city remains. Saving the "City of the Pharaoh" is much more than an academic exercise or a whimsical jaunt. It is saving a piece of our past, our history, a precious and one-of-a-kind piece of genuine Americana.

There are mysteries to be solved, too. Why did DeMille bury the set in the first place? Was it simply cheaper than hauling it back to Hollywood? Or did DeMille, a man with a great sense of history (and of his own importance), intend that someday in the dim future somebody really would come along and uncover his lavish creation? And just what will we find when we finally begin to delve beneath the sands of Guadalupe? Sphinxes? Chariots? For the moment, these questions must remain unanswered.

The excavation of *The Ten Commandments* set will depend heavily upon the efforts of volunteers. More information on the project can be obtained from Hollywood Heritage, Inc., P.O. Box 2586, Hollywood, California 90028.

Peter L. Brosnan *is a documentary filmmaker and free-lance writer who lives in Los Angeles.*

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	YES	NO
1. I love to camp... but I hate the long lines, litter, vandalism and loud parties found in the public campgrounds. Sure wish there were an alternative!	☐	☐
2. Even though I value my time alone with my family, I look forward to meeting new people. Especially people who share my interest in the great outdoors.	☐	☐
3. When I feel like being active, I love a variety of activities—swimming, tennis, canoeing, fishing, softball—even square dances & bar-b-ques!	☐	☐
4. It's a shame, but I have to be concerned about security... even in natural settings. I must admit that 24-hour security would give me lots of peace of mind!	☐	☐
5. I enjoy the freedom of picking up and going camping... without worrying if there'll be enough space when I get there!	☐	☐
6. Roughing it is great... up to a point! I still like clean restrooms, a nearby trading post, and other signs of civilization!	☐	☐
7. I sure could use a new portable T.V.! I'll bet it would be handy in a dozen different places!	☐	☐

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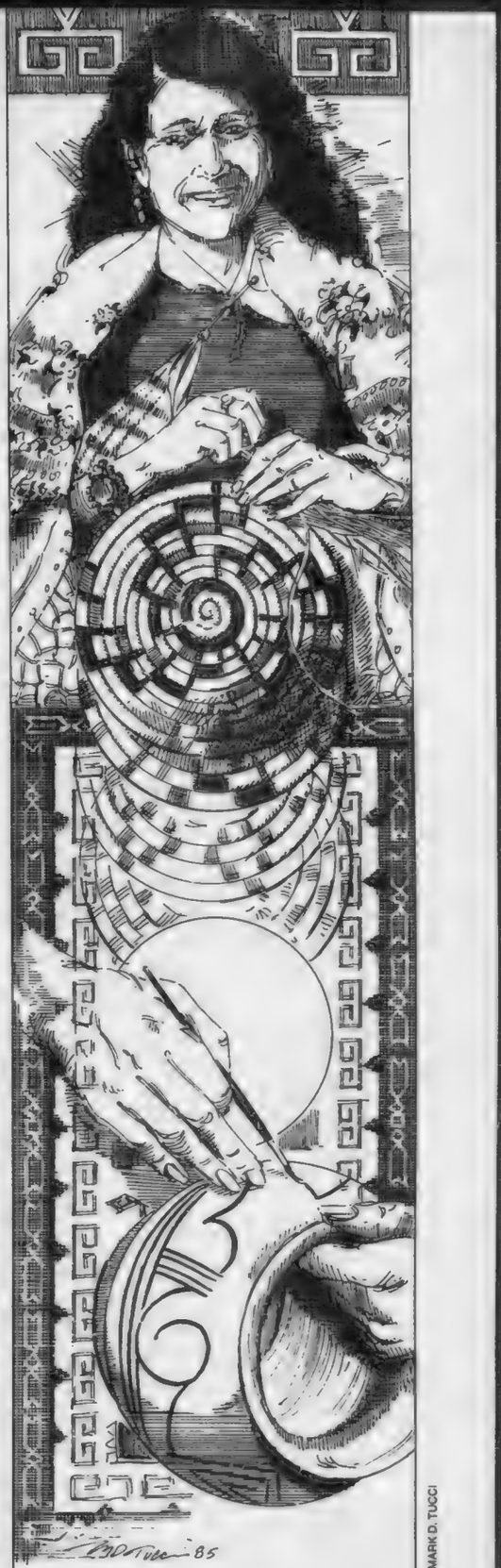


ILLUSTRATIONS DRAWN FOR AMERICAN WEST BY MARK D. TUCCI

ALASKA

Alaska Division of Tourism
Pouch E
Juneau, Alaska 99811
(907) 465-2010

September

Aug. 23–Sept. 2: Alaska State Fair. Sandwiched by bull-dogging, bareback, roping, goat-tying and other eye-popping events (with Alaska State rodeo finals on Labor Day), this affair boasts the state's biggest horse show. A hundred thousand or more spectators come to see these events, as well as agricultural and homemaking exhibits, a wrestling tournament, and the Lazy Mountain Marathon (whose short, rugged course can be considered marathon only in terms of the energy and stamina required). Palmer. (907) 745-4827

2: Worm-burning Golf Gold Tournament. Contestants hit whiffleballs, often against a cold wind, toward a bucket blocks away. Nome. (907) 443-5535

26–27: University of Alaska, Fairbanks Research Days. The public is welcomed behind the scenes to examine and learn about various research projects. Fairbanks. (907) 474-news

November

29,30–Dec. 1: Great Alaska Shoot-out Basketball Tourney. Thanksgiving weekend, eight of the nation's best collegiate basketball teams—including Villanova's NCAA 1985 champions—converge on the University of Alaska courts. Anchorage. (907) 786-1295

December

Late: Christmas Boat Parade. Santas and angels, lights and music brighten up the dark skies when local boaters parade colorfully lit craft along the shore. Through Christmas Eve. Sitka. (907) 747-5940

January

31–Feb. 2: Tent City Winter Festival. A Long Johns contest (with prizes for the "holiest" and most original) and a Shady Lady bed race head the list of events designed to cure cabin fever. Tall tales and a costume ball. Wrangell. (907) 874-3901

February

15–17: Nordic Weekend. A race for everyone: competitions in nordic skiing, a flat-track relay race, and a "citizens' race." Eaglecrest in Juneau. (907) 586-5284

ARIZONA

Arizona Office of Tourism
1480 East Bethany Home Road #180
Phoenix, Arizona 85014
(602) 255-3618

September

27–30: 4th Annual Mesa Antique Show and Sale. Vintage tools, housewares, and furniture from all over the country. Mesa. (602) 962-5503

October

4–6: Andy Devine Days include the 3rd an-

nual Chili Cook-off Extravaganza, with prizes awarded for distinctive dishes and showmanship. This hometown tribute to "Jingles" includes an exhibit of Andy Devine memorabilia (show posters, saddle, costumes, etc.), arts and crafts exhibits, softball, a 10-K run, carnival, barbecue, and rodeo as well as a Kingman Gemstoner's exhibit of polished and unpolished stones. Kingman. (602) 753-6106

December

1: Tumacacori Fiesta. Indians from Southern Arizona and Mexico demonstrate their skill in basketry, pottery, and the making of ethnic foods as well as in dance, song, and stage performance. A traditional mass includes a dance processional by Papago Indians, and the Desert Ark arrives bearing small animals from the Arizona-Sonora Desert Museum. Tumacacori. (602) 398-2341.

3: *Great Expectations*. A fully mounted stage production of Dickens's classic, presented by the Guthrie Theatre of Minneapolis, Minnesota. Flagstaff. (602) 523-2037.

January

24–26: Lost Dutchman Days. Apache Junction winds up for a three-day rodeo, country-western dance, carnival, parade, and antique car show. Slides and music accompany a lecture on the history and lore of nearby Superstition Mountain. Apache Junction. (602) 982-3141.

February

19–23: Tucson Winter Classic Horse Show. Hundreds of the nation's best hunter jumpers congregate at the Pima County Fairgrounds for preliminary and qualifying competitions. Tucson. (602) 624-1013.

ARKANSAS

Department of Parks and Tourism
One Capitol Mall
Little Rock, Arkansas 72201
(501) 371-7777

September

Aug. 31–Sept. 2: Annual Clothesline Arts and Crafts Fair. Square-dance competitions, gospel music, and a fiddlers contest as well as paintings, woodwork, handmade quilts and leather goods. Prairie Grove Battlefield State Park. (501) 846-2990

28–29: Arkansas Fiddlers Association Championship and Trade Days. Limber-fingered fiddlers play Ozark mountain music, which has a tempo suitable for square and jig dances, two-steps and waltzes. Handed down from generation to generation, the songs are part of Ozark folk tradition. Fiddle collectors can find vintage and newly crafted instruments at the Trade Days. Mountain View. (501) 269-3851

October

16–19: Arkansas Oktoberfest. Wear lederhosen and indulge in knackwurst and draughts of German beer or take Volksmarch tours through colorful fall foliage. Hot Springs National Park. (501) 321-1700 or 1-800-643-1570

30–Nov. 2: Ozark Folk Festival. Strains of dulcimer, guitar, and banjo music fill the air as visitors view a parade, antiques, and Ozark crafts. Eureka Springs. (501) 253-8737

December

7–8: Arkansas Territorial Restoration Christmas Open House. Friendly folk in antebellum cottages displaying Victorian toys dispense gingerbread and hot mulled cider and offer lessons in making lye soap and dancing the Paw Paw Patch or the Virginia Reel. Little Rock. (501) 371-2348

January

31–Feb. 2 Eagles Et Cetera. Slide lectures along with live eagles and other raptors. Hardy bird-lovers can look for wild eagles during boat rides on a lake. De Gray State Park. (501) 865-4501

CALIFORNIA

California Office of Tourism
1121 L Street, Suite 103
Sacramento, California 95814
(916) 322-2881

September

13–14: Mi-Wuk Indian Acorn Festival. Try treats like acorn bread and acorn soup made from hand-ground flour and watch colorfully clad Mi-Wuk, Sioux, Cheyenne, and other tribesmen perform native dances. Tuolumne. (209) 928-4277

13–15: Gaslight Days. Townsfolk don Victorian finery to mingle among street musicians and jugglers. Locals from various ethnic groups display their ancestors' particular crafts. Eureka. (707) 442-9054

28–29: Cabrillo Festival. Armor-clad explorers disembark from historic ships in a reenactment of Portuguese Juan Cabrillo's 1542 discovery of San Diego Bay for the Spanish. Friendly Indians welcome them while dancers kick up their heels to Portuguese folk tunes. Savory Spanish, Mexican, and Portuguese dishes add flavor to this celebration of southern California's cultural heritage. San Diego. (619) 293-5450

October

12–13: Calico Days. The national stunt-gunfight championships, a tug-o-war, stilt race, and egg toss. Deck out in old-fashioned duds and enjoy country and bluegrass music. Barstow. (619) 254-2122

November

24: 39th Annual Mother Goose Parade. Fairy-tale characters like Humpty Dumpty and the Old Woman Who Lived in a Shoe march through the streets delighting young ones. El Cajon. (619) 444-8712

February

14–17: Northern California Sport & Boat Show. Displays of boats, recreational vehicles, and hunting and fishing equipment and a four-wheel-drive truck-pull. Redding. (916) 243-7777

COLORADO

Colorado Tourism Board
5500 S. Syracuse Circle, Suite 267
Englewood, Colorado 80111
(303) 779-1067

September

5–8: Annual Fall Rendezvous of Mountain Men. Bent's Fort welcomes this encampment of pre-1846-style shelters and their inhabitants. Nineteenth-century costumes and games like tomahawk throwing, beaver-trapping races, and Indian games for children liven the weekend. The most authentic camp receives a prize, and spectators can shop among trader stations showing reproductions of wares of the period. La Junta. (303) 384-2596.

14: Tail-waggin' Dog Show. Neighborhood mongrels and rare purebreds mingle at this fun practice match for kids and beginners. AKC rules prescribe obedience and conformation trials in several classes. Snowmass. (303) 923-2000

October

19: Oktoberfest. Beer, bratwurst, and a polka garden complement an international food fest and an expanded Oktoberfest parade with nearly 200 entries. Ft. Collins. (303) 484-2020

November

Mid-Nov.: Christmas Craft Fair. Craftsmen from the Four-Corners states show off their work, ranging from herbal sachets, dolls, and calligraphy to copper enameling and handmade musical instruments. Grand Junction. (303) 243-7337

December

14: Vail-Valbon International Ski Race and Concert. In this giant slalom race, each team of three includes at least one skier born outside the U.S. A well-known recording star performs in concert after the race. Vail. (303) 476-1000

February

14: Hearts and Flowers Sweetheart Ball. Take a trip back to the sock-hop scene of the fifties. Dancers garbed in thrift-shop specials swing to live rock and roll. Snowmass. (303) 923-2000

HAWAII

Hawaii Visitors Bureau
2270 Kalakaua Avenue, Suite 801
Honolulu, Hawaii 96815
(808) 923-1811

September

1: 3rd Annual Windsurf for Whales. A windsurf regatta benefitting Greenpeace. One race for novice sailors and a 7-mile event. Kihei, Maui. (808) 879-1922

29: Molokai to Oahu Canoe Races. Women race across the rough waters of Kaiwi (Molokai) Channel in Hawaiian canoes. Honolulu, Oahu. (808) 926-0611

October

1–14: Pacific Handcrafters Guild Display. More than 200 island artisans exhibit toys, jewelry, stained and etched glass, feathercraft, and various kinds of Hawaiian artistry. Honolulu, Oahu. (808) 538-7227

November

14–16: Annual King Kalakaua Kupuna/Keiki Hula Festival. In honor of King Kalakaua (who revived the tradition of hula dancing following a brief taboo after the arrival of white missionaries), grandparents (kupuna) and children (keiki) show off their hula techniques. Men and women from the Senior Citizens Club, as well as children under the age of eleven from all the islands, compete in ancient and modern-style hulas. Kailua, Kona. (808) 329-8855

December

12–15: Kapalua International Championship of Golf. A large purse draws world-class pros. Free admission. Kapalua, Maui. (808) 669-4844

January

25: Volcano Wilderness Marathon and Rim Runs. A 26-mile course crosses the Kau desert and a 10-mile trail encircles the scenic Caldera Crater rim. Hawaii Volcanoes National Park, Hawaii. (808) 967-7676

February

1–Mar. 31: Maui Marine Art Exposition. Big-name marine artists from the islands and the mainland exhibit in this multi-media show. Kihei, Maui. (408) 667-2301

IDAHO

Idaho Travel Council
Capitol Building, Room 108
Boise, Idaho 83720
(208) 334-2470

September

27: Shoshone Bannock Indian Day. Fort Hall celebrates with exhibitions of Indian war dancing, foot races, a cookout, and a horseshoe tournament. Fort Hall. (208) 238-3700

29: Museum Comes to Life. Miners and dance-hall girls mingle in saloons with mountain men while homesteaders display their skills in weaving, spinning, and lace-making. Boise. (208) 334-2120

October

Mid-Oct.: Four Nations Pow Wow. Nez Perce, Yakima, Flathead, and Colville Indians garbed in buckskins compete in rounds of singing and dancing. Lapwai. (208) 836-5648

December

24: Christmas Eve Torchlight Parade and Caroling. Skiers with torches glide down Dollar Mountain as carolers spread holiday cheer. Post-parade fireworks shimmer over snow-coated peaks. Sun Valley. (208) 726-4471

January

18–26: Sandpoint Winter Ski Carnival. Winter fun includes cross-country ski races, a snow sculpture contest, and a broomstick pool tournament. Sandpoint. (208) 263-2161

February

22: Moscow Mardi Gras. Students from the University of Idaho design floats shaped like giant french fries and dragons out of milk-carton paper and parade them in town along with the precision brief-case corps and a baby-stroller brigade. Masked judges preside over a gong show, and Dixieland jazz echoes through the streets. A *beaux arts* masked ball caps the festivities—attire ranges from formal to casual to bizarre, but must be black-and-white. Moscow. (208) 882-7469

IOWA

Visitors & Tourism
600 E. Court Avenue, Suite A
Des Moines, Iowa 50309
(515) 281-5536

September

8: Rural Music Reunion. Resounding old-time country music sets hands clapping to semiprofessional performers' favorites. Hopeville. (515) 342-3960

28: Annual Pancake Day. To thank their customers for shopping in Centerville, since 1949 merchants have extended an open invitation to a pancake breakfast. These days over 80,000 flapjacks are dished out to hungry crowds. Marching bands and floats parade through the streets, professional country singers croon, and young hopefuls compete in beauty, talent, and cheerleading contests during this all-day celebration. Centerville. (515) 856-3125

October

12–13: Forest Craft Festival. Enjoy beautiful woods and watch craftspeople make carvings

while learning about the many ways man and animals use the forest. Lacey-Kesosauqua State Park. (515) 281-5629

November

8–10: National Farm Toy Show. See nearly every type of farm toy produced in the past 75 years in the self-proclaimed farm toy capital of the world. Dyersville. (319) 875-2461

January

25–27: Iowa Great Lakes Winter Games. Shake the winter blues with broomball, softball, and volleyball games in the snow, duck races on ice, and a duck beauty contest. Arnolds Park. (712) 332-2107

February

13–15: Coors Ski Races for the Blind and Handicapped. Downhill, giant slalom, and Pulk skiing (in the sitting position) for physically handicapped skiers. Dubuque. (319) 556-6676

KANSAS

Kansas Dept. of Economic Development
Travel and Tourism Division
503 Kansas, 6th floor
Topeka, Kansas 66603
(913) 296-2009

September

Aug. 30–Sept. 1: 3rd Annual Convention of the National Association of Belt Buckle Collectors. Buckle buffs gather to trade, sell, and display personal collections of commemorative, rare, and antique belt buckles. Saturday and Sunday free. Wichita. (316) 796-1808

13–15: Huff and Puff Balloon Rally. The Great Plains Balloon Club sponsors an annual balloon bust—this year, that's literal. In one event, ballooners win by breaking a weather balloon with bean bags. Hare and hound race and sky-oriented fun. Topeka. (913) 232-9603

October

4–6: Indian Peace Treaty Pageant. A grand production of historic events leading to the signing of the Medicine Lodge peace treaty in 1867 between Plains Indians and the U.S. Government. Other activities include Indian dances and a Western art show. Medicine Lodge. (316) 886-3202

5: Biblesta. Devoted to "the good book," a parade of elaborate floats depicting scenes from the Bible draws thousands to this small town. Gospel singers and a free bean supper. Humboldt. (316) 473-2831

December

14: St. Lucia Festival. In 16th-century Swedish tradition, a St. Lucia queen (chosen from among the community's noted Swedish folkdancers) is crowned with evergreens, dressed in white, and sent among the crowds to pass out food and drink. In addition to the folkdancing, festival-goers will find Swedish pastries, storytellers recounting Swedish stories, and live Christmas music. Lindsborg. (913) 227-3706

February

8–9: 14th Annual Gun, Coin, Antique, and Craft Show. Something for everyone—modern and antique arms, rare and collectors' coins, antiques, and crafts from beadwork to braided rugs. Ulysses. (316) 356-4920

LOUISIANA

Office of Tourism
P.O. Box 42291
Baton Rouge, Louisiana 70804
(504) 925-3860

September

6–8: Bayou Blue Food and Fun Festival. Bayou Blue chefs bring their mouth-watering, home-cooking skills to the church fairgrounds, serving the likes of crawfish étouffé, turtle sauce piquant, and a long list of Cajun delicacies. Live country bands. Carnival rides and games. Houma. (504) 876-3449

October

5: Rebel Memorial Day. Gospel, bluegrass, and country music with special guests Little Jimmy Dickens and Del Reeves—free to all. Marthaville. (318) 256-3496

November

1–3: Louisiana Swine Festival. A salute to the now mostly defunct local swine industry, this affair focusses on pigs, with a *boudin*-eating contest and all kinds of porky food and entertainment. Basile. (318) 432-6801

22–24: 16th Annual Jambalaya Tour. Hundreds of bicyclers from far and near come to tour in Louisiana's mild climes. Three bike routes pass historic antebellum homes and plantations, Civil War monuments, or the wild countryside. At base camp riders enjoy local Cajun foods and music. Baton Rouge. (504) 927-3766 or 293-3508

January

10–12: Louisiana Fur and Wildlife Festival. Fur flies at this annual shebang as hunters and trappers compete in skeet-shooting, duck-calling, and oyster-shucking contests, as well as nutria- and muskrat-skinning competitions that qualify winners for the national fur-skinning championships in Maryland. Under the cold skies of Cameron, spectators can also watch dog trials for retrieving, grace the Queen's dance, browse handicraft booths, or eat barbecued nutria, muskrat, or alligator. Cameron. (318) 775-5718

February

16: Mardi Gras Parade. The Krewe of Olympia brings in plenty of clowns, mardi gras floats, and marching bands. Covington. (504) 892-2722

MINNESOTA

Minnesota Office of Tourism
240 Bremer Building, 419 N. Robert St.
St. Paul, Minnesota 55101
(800) 328-1461 or (800) 652-9747

September

All month: Minnesota Renaissance Festival. Sixteenth century lords and ladies mingle with wandering minstrels, magicians, and sword-swallowers. Watch the royal falconer and his free-flying companion. Enjoy duels, jousts, chariot and horse races. Fine crafts like handmade jewelry, leather goods, and clothing are on display. Calligraphy lessons are offered for the artistically inclined. Shakopee. (612) 445-7361

14: Annual King Turkey Day. See the first heat of the Great Gobbler Gallop, a race between a turkey from Minnesota and a turkey from Cuero, Texas, to determine the turkey capital of the world. Worthington. (507) 372-2919

October

12: Potato Day. Free potato chips, a potato cookery contest, a parade, and a potato dance. Williams. (218) 783-6335

December

13–14: Winter Carnival. Zany fun including volleyball beer-tray races, a scavenger hunt, a hat party, and skiing competitions between American and Canadian teams. Hill City. (218) 697-2324

February

1–3: Llaskainen Finnish Sliding Celebration. Slide down icy hills on sleds, then warm up with some traditional Finnish fare—hot pea soup and dark bread. Aurora. (218) 638-2551

15–17: Minnesota Sit and Spit Club Convention. To promote more fun and foolishness in the world, club members hold a contest open to the public to see who can spit the most cherry pits in the spittoon. Motley. (507) 625-4531

MISSOURI

Missouri Division of Tourism
P.O. Box 1055
Jefferson City, Missouri 65102
(314) 751-4133

September

Aug. 31–Sept. 1: Kansas City Jazz Festival. Top-flight performers in an outdoor setting. Past luminaries include Ella Fitzgerald, Ray Charles, and Jean-Luc Ponty. Kansas City. (816) 221-5242

15: Bevo Day. A smorgasbord of German food, music, arts and crafts, and folk dancing. St Louis. (314) 421-1023

October

12–13: Arrow Rock Crafts Fair. Pioneer craftspeople transport visitors to the

nineteenth century by demonstrating techniques in quilting, printing, and carving. Arrow Rock State Historic Site. (314) 751-2479

18–20: Prairie View Festival. Eat hearty and get a taste of frontier living at this pioneer crafts display. St. Joseph. (816) 232-8471

December

14–15: Missouri Town 1855 Christmas Open House. Celebrate an 1855-style Christmas in a restored historic village. Merrymakers dressed in period costumes exhibit crafts or go caroling about the town. Visitors can take horse-and-buggy rides or join in an old-fashioned taffy pull. Kansas City. (816) 753-6650.

January

18–19: Trade Show. Everything from swimming pools and spas to cosmetics and vacuum cleaners. Camdentown. (314) 346-2227

MONTANA

Montana Travel Promotion Division
1424 9th Avenue
Helena, Montana 95620
(800) 548-3390 or (406) 444-2654

September

8–11: Whitefish Summer Games. Wind-surfing on water, volleyball, soccer, tennis, golf, and beer-chugging are a small sampling of the amateur games held yearly. Also a carnival for kids. Whitefish. (406) 862-3501

October

2: Turkey Shoot. Clay pigeons and turkeys for prizes are the only birds at this shoot-out. Marksmen test their trapshooting and riflery skills. Those not sporting arms may play bingo. Noxon. (406) 827-4722

12–13: Big Sky Facetors Gem Show. Gem cutters convene for a faceting seminar as well as for faceting competitions. Dealers in precious stones and stone-cutting supplies (machines, mountings, and raw materials) arrive from all over the country with jewelry-making paraphernalia to show and sell. Great Falls. (406) 761-4434

November

Mid-Nov.: World-Wide Whist Tournament. Montana and North Dakota cardplayers shuffle up a storm in elimination rounds. Glasgow. (406) 228-9301

December

7: Festival of Holiday Heritage. The Western Heritage Center presents Laotian, German, American Indian, and Mexican American dancers as well as a tantalizing menu of Greek, Norwegian, and Hmong foods. The musical program includes Scottish bagpipers, Hispanic and German choirs, and a German brass band. Free. Billings. (406) 256-6809

January

18–20: Big Sky Winter Carnival. Doled out gratis early in the evening, the currency passing from hand to hand on Casino night is only fake; but the ski equipment auctioned at night's end can actually be had for these make-believe greenbacks. The daytime agenda lists fun and serious ski races such as giant slalom, couples, and obstacle races; an Austrian meal and a beer-chugging race. Big Sky. (406) 995-4211 or (800) 548-4486

NEBRASKA

Nebraska Division of Travel and Tourism
Department of Economic Development
P.O. Box 94666
Lincoln, Nebraska 68509
(800) 742-7595 or (800) 228-4307

September

Aug. 29–Sept. 2: Septemberfest: Salute to Labor. Men and women thread pipes, steam fit high-pressure joints, mix cement, lay brick etcetera in technical demonstrations, while interpretive displays explain how optic fibers work and show how tractors and trailers are made. In addition to the mammoth industrial display, this event features the "Pride of the Nation"—a large exhibit of military equipment, including a jet fighter. Beer garden, bands, arts and crafts, and many carnival rides. Omaha. (402) 346-4800

Aug. 31–Sept. 2: Governor's Cup Regatta. Spinnakers blossom on Lake McConaughy in one of the largest open inland regattas in the country. National and world-class sailors navigate small boats in a short triangular course, while yachts race a 15-mile course offshore. Ogallala. (308) 284-4655

October

19–20: Statewide Music Contest. The Music Teachers National Association holds competitions in piano, voice, woodwinds, strings, and percussion instruments on junior high, high school, and college levels. Winners qualify for divisionals prior to the national music competition in Portland, Oregon, in April. Lincoln. (402) 476-7511

November

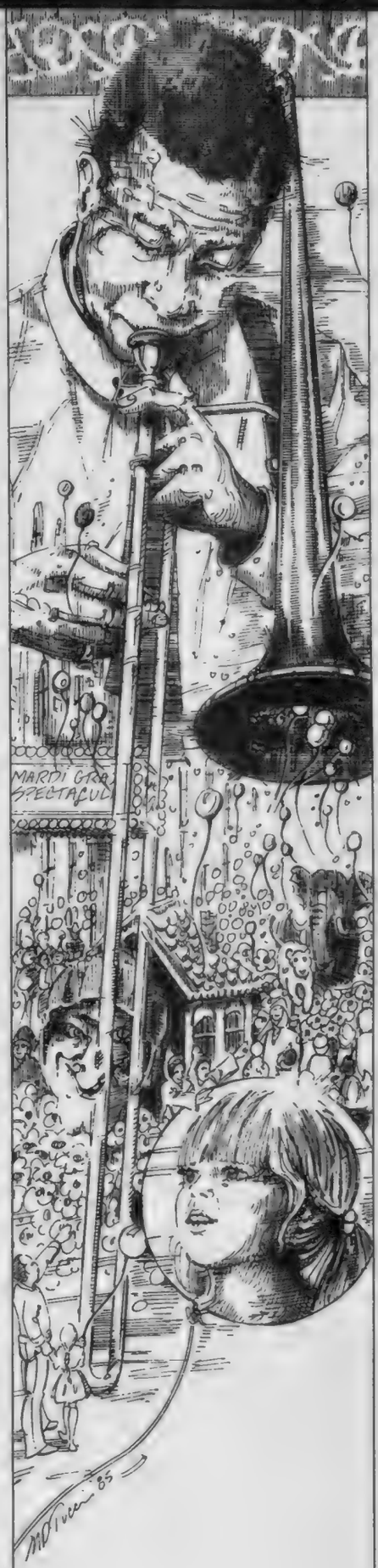
3: Great Plains Cribbage Tournament. The old kitchen-table game comes into its own as cardplayers from across the West do some serious pegging. Lincoln. (402) 477-2900

December

1, 8: "Light of the World." An outdoor, evening pageant depicting the Christmas story precedes the lighting of the courthouse dome and a carillon bell concert. Minden. (308) 832-1811

February

1: The Cork Thorton Memorial Fishing Tournament. Heavy crappies, perch, bass, etcetera are pulled from icy waters for fun and money. Valentine. (402) 376-1168



NEVADA

Nevada Commission on Tourism
State Capitol Complex
Carson City, Nevada 89710
(702) 885-3636

September

6–8: Great Reno Balloon Race. This spectacular event kicks off with an early morning feat few balloonists in the world can perform. The Dawn Patrol balloonists go up when it is still dark, pulling their burners and lighting up their balloons every few minutes. Music from the Reno Philharmonic later in the morning gives the crowd a lift, as over 110 hot-air balloons rise to decorate the sky. A kite contest for kids and exhibits in rope-making and other crafts are offered as well. Reno. (702) 788-3025

Mid-Sept.: All-Indian Rodeo. Two days of all-out rodeo action and a Western dance. Schurz. (702) 773-2306

October

26: Imperial Palace Antique Auto Run. Costumed drivers race classic cars, dating from 1900 through 1936, sixty miles out to the desert and back. Everyone who finishes is a winner. Las Vegas. (800) 634-6441

December

14: Parade of Lights. Boats decked with twinkling, colored lights circle the lake creating an enchanting holiday sight. Lake Mead. (702) 293-3484

February

1: Bristlecone Birkebeiner. Named after a cross-country event in Norway, this race is for skiers of all ages, the equivalent of a ten kilometer "fun run." Ely. (702) 289-8877

Late: Wild Game Feed. Sportsmanship through enlightenment is the motto of those who host this free feed. Buy a raffle ticket for a chance to win a grand-prize rifle. Jackpot. (702) 755-2321

NEW MEXICO

New Mexico Economic Development
and Tourism Department
Bataan Memorial Building
Santa Fe, New Mexico 87503
(800) 545-2040 or (505) 827-6230

September

14–15: World's Chili Fare. The producer of over seventy percent of the nation's chilis, Las Cruces not surprisingly hosts a cook-off for the best red chili, green chili, salsa, and menudo. Cooks from all over the United States bring their recipes and compete in chili games like jalapeño eating, tortilla throwing (stand in a flatbed truck and toss), and the shoot-and-holler: take a shot of tequila and then see how loud you can yell. Shapely chili-lovers vie for the title of Miss Hot Stuff or El Macho Nacho. Las Cruces. (505) 526-2426

October

1–7: Taos Festival of the Arts. An invitational show by fifty of Taos' best artists and a retrospective of past Taos artists. (800) 732-8267

4–6: Grecian Festival. Clap along as colorfully clad dancers do the *hasapiko* and the *psirto* or enjoy Greek pastries, mousaka, and oregano chicken. Albuquerque. (505) 247-9411

November

Late: Shalako Ceremonial. Dressed as the god Shalako, an Indian visits the new houses and blesses them, followed by a group of singers. Zuni Pueblo. (505) 722-2228

December

4–20; Jan. 8–Feb. 9: Carlsbad Cavern Guided Tours. Two-hour walks through nearly half of this spectacular cave. Carlsbad Cavern. (505) 785-2232

February

22–23: Chama High Country Winter Carnival. Champion mushers plow through the snow in dog-sled races while hot-air balloons drift overhead. Chama. (505) 756-2384

NORTH DAKOTA

North Dakota Tourism Promotion
Liberty Memorial Building, Capitol Grounds
Bismarck, North Dakota 58505
(800) 437-2077 or (701) 224-2525

September

10–12: Big Iron. A bonanza of an agricultural exposition with all kinds of farm machinery on display. West Fargo. (800) 362-3145, ext.155

13–22: Folkfest. Parades, dances, exhibits, and the United States' only gitchee gumi inner-tube race down the Missouri River. Winners go to Australia for the gitchee gumi finals. Bismarck. (701) 223-5660

December

5: Little Christmas on the Prairie. Come along for rounds of carols, hot cocoa, and sleigh rides (or hayrides if Mr. Snow doesn't show). West Fargo. (701) 237-6134

January

25: University of North Dakota Honor Band and Honor Choir Concert. A harmonious evening of song and traditional band tunes. Grand Forks. (701) 777-2644

31–Feb. 9: Winterfest. Snow-filled excitement kicks off with a snowmobile race from Regina, Saskatchewan, to Minot. Take part in skiing, arm-wrestling, snow-pitch softball, a golf tournament (using black balls), or indoor games like chess and whist. Aspiring artists get to exercise their creative talents by snow-painting with squirt bottles filled with colored water. Actors and actresses strut their stuff in a performing arts gala, and fireworks spark up the night with a bang. Minot. (701) 852-6000

February

Early: Heritage Village Gun Show. See, swap, and sell all sorts of firearms. Taxidermy exhibits as well. Grafton. (701) 352-0781

OKLAHOMA

Oklahoma Tourism
Marketing Services Division
500 Will Rogers Building
Oklahoma City, Oklahoma 73105
(405) 521-2406

September

27–Oct. 6: Tulsa State Fair. Willie Nelson sings opening night—later, big-name stars like Roy Orbison, Flash Cadillac, and Exile. Grand National Tractor Pull, horse show, Ice Capades, huge midway, farm and new products exhibits. Tulsa. (918) 744-1113

October

11–13: 2nd Annual Pelican Festival. Mid-October is the best time to observe the hundreds of large-billed, web-footed birds that fly over or rest on Grand Lake during their annual migration. The pleasure of pelican viewing is augmented with binoculars and viewing scopes and complemented by a paddle-wheeler cruise, while the Tulsa Audubon Society acquaints festival-goers with the habits of the white pelican. Music, arts and crafts. Grove. (918) 786-2289

26: Sorghum Day. In the capital of the Seminole Nation the highlight of fall celebrations is old-time sorghum milling and syrup production, with fresh warm sorghum molasses ready to taste. Indian dancing and foods. Wewoka. (405) 257-5485

November

1–2: 10th Annual Watonga Cheese Festival. A cheddar cheese plant opens for tours, as does the local historical museum. Cheese foods contest, all kinds of cheeses to sample, art show, flea market, Great Rats and Little Rats races. Watonga. (405) 623-5452

2–10: Appaloosa Cutting and Roping Tournament and World Championship Show. Cow-cutting futurity and maturity; heading and heeling; and calf-roping contests on the first weekend, followed by a major show of Appaloosa. Oklahoma City. (405) 949-2288

14: Annual Buffalo Sale. The Wichita Mountains Wildlife Refuge culls its bison herd, putting up for public bid 100 cows and bulls—6 months to mature stock. Cache. (405) 429-3222

February

21–22: Friendly Riders Club Black Heritage Rodeo. Fast-paced rodeo action is preceded by a short production celebrating Black heritage. Lawton. (405) 355-0084

OREGON

Economic Development Dept., Tourism Division
595 Cottage Street, N.E.
Salem, Oregon 97310
(800) 547-7842 or (800) 233-3306

September

6–8: Log-Home Fair and Early American Festival. Logging sports like tree climbing, choker setting, and double-saw bucking are scheduled along with a national musical-saw contest that draws the best handsaw players in the West. The Western Forestry Center puts on seminars and miniclasses in log-home construction and design and exhibits examples of various types of log homes. Bluegrass music, early American arts and crafts, and a barbecue. Portland. (503) 228-1367

20–22: Alpenfest. Harking back to old-country fun, Wallowa Lake brings in a big-name yodeler, an edelweiss band, Tyrolean dancers, sausage, sauerkraut, and beer. Pedal/paddle run, 10-K run, kid's soccer tournament, woodcrafts. Wallowa Lake. (503) 432-4203

October

12–13: Portland Miniature Show. Dealers and collectors mount a huge exhibition of precious little things not intended for children—dolls, kitchenware, furniture, and houses. Portland. (916) 771-0680

12–27: Grape Crush. The Mulhausen Vineyards shows the curious the wine-making process, from picking to crushing, pressing, and fermentation. Wine tasting. Newburg. (503) 628-2417

November

1–3: INPEX Fall Stamp Show. The northwest chapter of the American Stamp Dealers' Association displays and trades stamps from all over the world. Bring your questions. Portland. (503) 371-3831

December

7–8: Victorian Weekend. An annual Victorian Christmas dinner prepared by a top chef and tours of the interior of local Victorian homes decorated in their holiday best. Astoria. (503) 325-2203

February

22: Trails End Marathon. An officially sanctioned 26-mile marathon run attracting a thousand or more hopefuls each year. Seaside. (503) 738-6391

SOUTH DAKOTA

South Dakota Division of Tourism
Box 1000
Pierre, South Dakota 57501
(800) 843-1930

September

Aug. 31–Sept. 2: Hawkeye Dog Trials. German shorthaired pointers and Brittany spaniels are judged as they race about a course flushing quail. Beresford. (605) 253-2370

7–8: Volksmarch. A noncompetitive ten-kilometer walk along the Black Hills Railroad Crouch line. Everyone who finishes gets a medal. Black Hills. (605) 343-1744

October

11–12: Hills Are Alive Festival. Aspen and birch trees cover the hills with a kaleidoscope of fall colors as they change hue. Deadwood celebrates with a poetry and storytelling night, a fashion show, and a wine-and-cheese-tasting gathering. A ballroom dance with big-band music offers folks an opportunity to put on the dog. Deadwood. (605) 578-2241

November:

2: Las Vegas Night. Gamblers go all out with "funny money" at crap tables and poker games to mark the opening of the deer-hunting season. Hill City. (605) 574-2368

January:

Late: Farm Show and Winter Crazy Days. Agricultural equipment and services, livestock, and even computer software are displayed at the Farm Show. Salespeople in local stores dress up in outlandish costumes and give away crazy souvenirs like clown masks. Sioux Falls. (605) 336-1620

February

2: Ground Hog Day Ski Race. Cross-country ski races including a poker run—skiers draw a card every mile; the person finishing with the best hand wins. Bruce. (605) 692-5022

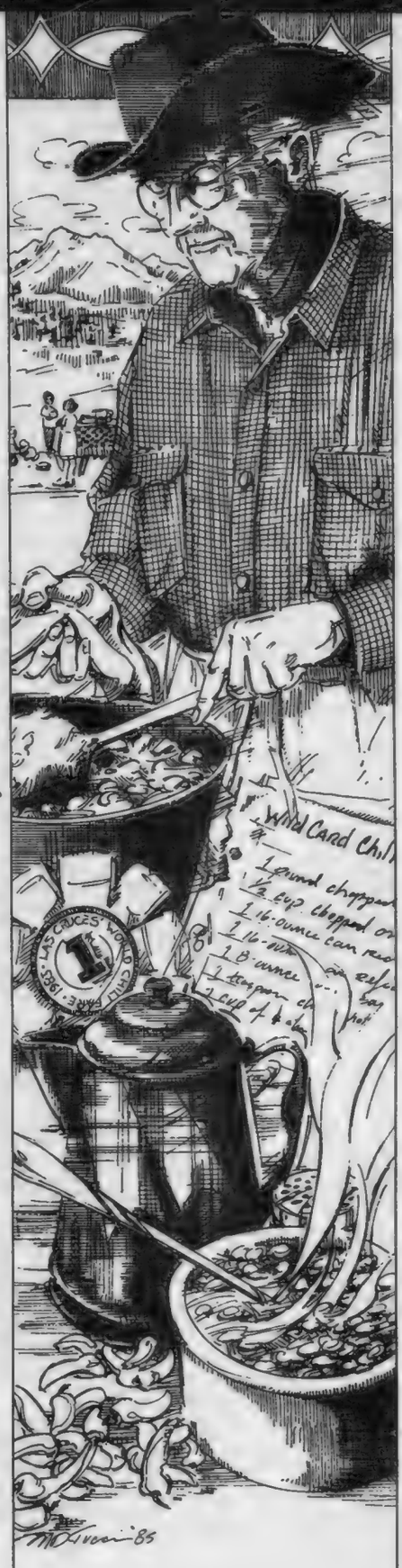
TEXAS

Texas Travel & Information Division
State Dept. of Highways
11th & Brazos
Austin, Texas 78701
(512) 475-8044

September

6–14: West Texas Fair. Lots of Western fun including a PRCA rodeo, music by country and rock bands, and a tractor pull. Abilene. (914) 677-4376

27–29: Bayfest. Would-be sailors vie for glory and prizes in the "anything that will float but a boat" race. Country western, rock, and mariachi bands tunefully entertain crowds at this family festival featuring



games, food, and arts and crafts of every sort. Corpus Christi. (512) 887-0868

October

26–27: Czhilispiel. Sample some of the chili Texas is famous for, then cool down at the *biergarten* at the second-largest chili cook-off in Texas, flavored with a Czech/German accent. Flatonia. (512) 865-3920

November

1–10: Wurstfest. "The best of the wurst" is the theme of this Czech/German salute to the sausage. Festivities commence with the grand entrance of the Wurstfest President, Miss Loverwurst, and accordion player Myron Floren as they float down the Comal River on a barge and then bite into a chain of sausage links. Lots of German music, dancing, and food follow. New Braunfels. (512) 625-2385

21–Jan. 4: Sun Bowl Association. A whole series of Sun Bowl events include the Sun Bowl Parade, the College All-American Golf Classic, the Sun Bowl football game, a college basketball tournament, the coronation of the Sun Bowl Queen, and a ball in her honor. El Paso. (915) 533-4416

February

27–Mar. 2: Charro Days. Mariachi music floats through the air as dancers perform *la raspa* and other Mexican dances during this fiesta originated to preserve Brownsville's Mexican heritage. (512) 542-4245

UTAH

Utah Travel Council
Council Hall/Capitol Hill
Salt Lake City, Utah 84114
(801) 533-5681

September

13–14: Melon Days. Fun run, games for children, motocross, parade, and all the watermelon you can eat. Green River. (801) 564-3651

November

29–30: Arches Motocross. Bikes fly as contestants take on the bumps and jumps of a rugged outdoor course. Pee wee, novice, amateur, and expert classes. Moab. (801) 259-8941

30: 3rd Annual Jubilee of Trees. All shapes and sizes of decorated Christmas trees are displayed and sold. Baked goods, homemade gifts, candies, clothes, music, and an abundance of Christmas spirit. St. George. (801) 673-9681

December

14: Pioneer Christmas Days. The Old Deseret Pioneer Trails State Park hosts a nineteenth-century-style celebration. Old Saint Nick—slightly slimmer than today's Santa and dressed in a fur-lined, hooded suit of red—wanders about passing out apples and popcorn balls. Visitors can participate in many hands-on activities like making traditional paper ornaments for the village tree. Salt Lake City. (801) 533-5881

January

1–30: Hardware Ranch Sleigh Rides. This short jaunt takes passengers into the midst of a wintering elk herd in nearby fields. Hyrum. (801) 245-3131

17–26: U.S. Film Festival. With a focus on the American independent filmmaker, this fest screens scores of documentary and feature films from all over the country, selecting one in each category for honors. Premieres of Hollywood films are also shown. Workshops and seminars feature guest panelists well known in the industry. Social events are scheduled throughout the ten-day event. Park City. (801) 521-9330

February

16–17: Square Dance Jamboree. Nimble hoofers in dozens of squares allemande, promenade, and do-si-do their partners to the call and the music. Mainstream, soft pluses. St. George. (801) 673-5427

WASHINGTON

Washington Dept. of Commerce and
Economic Development/Tourism Division
101 General Administration
Olympia, Washington 98504
(800) 541-9274 or (800) 562-4570

September

6–8: Wooden Boat Festival. Wooden boat enthusiasts from all around bring their yachts, dinghies, canoes, and other marine vessels, letting visitors peruse inside and out. Displays and demonstrations of boat construction help people who would like to build their own wooden boats. Sea chanteys and folk music, maritime-related crafts, and food booths provide salty diversion. Port Townsend. (206) 385-3628

October

5–6: Apple Days. Flint making, atlatl throwing, American Indian dancing, and apple products. Also blacksmithing and gold panning. Cashmere. (509) 782-3230

14–15: 24th Annual Huckleberry Festival and Timber Carnival. A nearby wild berry field supplies purple beauties for fresh pies, sundaes, and other treats here. Log-rolling, single-bucking, and log-boom contests entertain spectators. Also, a kiddie carnival. Bengin. (509) 493-3111

December

Mid-Dec.: The Christmas Show. At Bellevue Community College Planetarium, Santa Claus explains to children how he uses the stars to find his way around the world. Bellevue. (206) 641-2321 or (206) 641-2470

January

28: Snobust 49° North. Competitions in ballet on skis, freestyle and mogul skiing, pie eating, egg throwing, frisbee, and keg putting (empty, of course). Chewelah. (206) 622-2600

February

1–2: Northwest Model Exposition. A gigantic display of model helicopters, boats, airplanes, and railroads from the northwest states and Canada. Also kinetic displays of model trains speeding around their tracks, model car races, and radio-controlled model helicopters. Puyallup. (206) 845-7675

17: American Cherry Jello Dive. Children and adults submerge in a pool full of cold, quivering red gelatin to fish for golfballs numbered to correspond with prizes. Mt. Vernon. (206) 424-9338

WYOMING

Wyoming Travel Commission
I-25 and College Drive
Cheyenne, Wyoming 82002
(800) 443-2784 or (307) 777-7777

September

Aug. 31–Sept. 2: 49th Annual Cowboy Days Rodeo. Steer-roping, bronc-riding rodeo excitement, a pancake breakfast, and a barbecue for all. Evanston. (307) 789-2757

Aug. 31–Sept. 2: Boot Hill Days. Boot Hill busts loose with mock shoot-outs, sack races, and dancing in the streets. Listen to philharmonic and Western bands or watch an old-style melodrama in what residents claim to be the oldest incorporated town in Wyoming. Visit historic Boot Hill cemetery or take a peek at one of the West's oldest back bars (the mirror and cover of an old-fashioned bar). Boot Hill. (307) 322-2322

28–29: Plains Indian Seminar—"Sacred Materials." Guest speakers discuss how museums should treat Indian sacred materials such as medicine pouches, the need for archeologists to respect Indian remains, and reinstituting lost Indian ceremonies through the use of written sources. Cody. (307) 587-4771

October

Late: Chili Cook Off. Torch your taste buds with some of the best chili Wright has to offer. (307) 464-0049

January

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THE STRANGE AND TRUE MY LIFE WITH BILLY

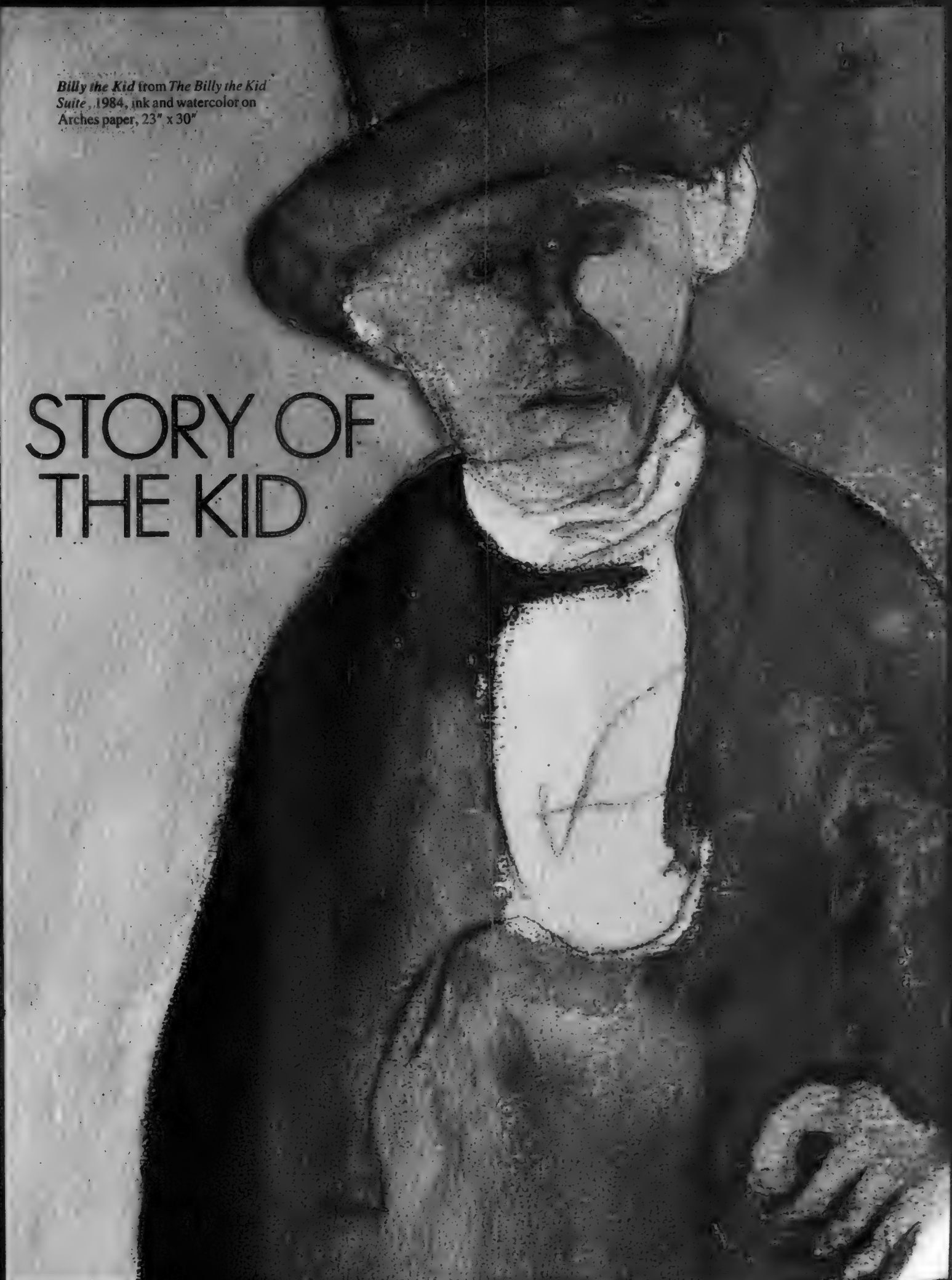
BILLY THE KID WAS BORN IN NEW YORK CITY IN 1859. HE DIED AT FORT SUMner, New Mexico, in 1881, shot down in a dark room by Patrick F. Garrett, Sheriff of Lincoln County. His real name was Henry McCarty, though he assumed other names as it pleased him to do so—Henry Antrim, Billy Antrim, William H. Bonney—but he was known far and wide as "Billy the Kid," or simply, "The Kid." He is said to have killed twenty-one men, one for each year of his life. But it is difficult to ascertain the facts; few if any men have lived more deeply in legend.

Sister Blandina Segale was born in Cicagna, Italy, in 1850. She came to the United States as a young girl and entered the motherhouse of the Sisters of Charity in Cincinnati. She was missioned to the West in 1872. She kept a remarkable journal which was published under the title *At the End of the Santa Fe Trail* in 1948. In it she recounts two meetings with Billy the Kid, one at Trinidad, Colorado, the other at Santa Fe. She died at Cincinnati in 1941.

Billy the Kid's mother, Catherine, was married at least twice. Her second marriage took place in Santa Fe, March 1, 1873. Her two sons, Joe and Henry, were her witnesses.

All else of what follows is imagined; nonetheless, it is so.

PHOTOS BY LINDA FRY POVERMAN



Billy the Kid from *The Billy the Kid Suite*, 1984, ink and watercolor on Arches paper, 23″ x 30″

STORY OF THE KID

TWO FIGURES

These figures moving in my rhyme,
Who are they? Death and Death's dog, Time.

RIDING IS AN EXERCISE OF THE MIND

One autumn morning in 1946 I woke up at Jemez Pueblo. I had arrived there in the middle of the night and gone to sleep. I had no idea of the landscape, no sense of where in the world I was. Now, in the bright New Mexican morning, I began to look around and settle in. I had found the last, best home of my childhood.

When my parents and I moved to Jemez, I was twelve years old. The world was a different place then, and Jemez was the most exotic corner within it. The village and the valley, the canyons and the mountains had been there from the beginning of time, waiting for me. So it seemed. Marco Polo in the court of Kublai Khan had nothing on me. I was embarked upon the greatest adventure of all; I had come to the place of my growing up.

The landscape was full of mystery and of life. The autumn was in full bloom. The sun cast a golden light upon the adobe walls and the cornfields; it set fire to the leaves of willows and cottonwoods along the river; and a fresh cold wind ran down from the canyons and carried the good scents of pine and cedar smoke, of bread baking in the beehive ovens, and of rain in the mountains. There were horses in the plain and angles of geese in the sky.

One November, on the feast of San Diego, Jemez took on all the colors of a Renaissance Fair. I lived on the southwest corner of the village, on the wagon road to San Ysidro. I looked southward into the plain; there a caravan of covered wagons reached as far as the eye could see. These were the Navajos, coming in from Torreon. I had never seen such a pageant; it was as if that whole, proud people, the *Diné*, had been concentrated into one, endless migration. There was a great dignity to them, even in revelry. They sat tall in the wagons and on horseback, going easily with laughter and singing their riding songs. And when they set up camp in the streets, they were perfectly at home, their dogs about them. They made coffee and fried bread and roasted mutton on their open fires.

Gradually and without effort I entered into the motion of life there. In the winter dusk I heard coyotes barking away by the river, the sound of the drums in the Kiva, and the voice of the village crier, ringing at the rooftops.

And on summer nights of the full moon I saw old men in their ceremonial garb, running after witches—and sometimes I saw the witches themselves in the forms of bats and cats and owls on fenceposts.

I came to know the land by going out upon it in all seasons, getting into it until it became the very element in which I lived my daily life.

I had a horse named Pecos, a fleet-footed roan gelding, which was my great glory for a time. Pecos could outrun all the other horses in the village, and he wanted always to prove it. We two came to a good understanding of each other, I believe. I did a lot of riding in those days, and I got to be very good at it. My Kiowa ancestors, who were centaurs, should have been proud of me.

Riding is an exercise of the mind. I dreamed a good deal on the back of my horse, going out into the hills alone. Desperados were everywhere in the brush. More than once I came upon roving bands of hostile Indians and had, on the spur of the moment, to put down an uprising. Now and then I found a wagon train in trouble, and always among the settlers there was a lovely young girl from Charleston or Philadelphia who needed simply and more than anything else in the world to be saved. I saved her.

After a time Billy the Kid was with me on most of those adventures. He rode on my right side and a couple of steps behind. I watched him out of the corner of my eye, for he bore watching. We got on well together in the main, and he was a good man to have along in a fight. We had to be careful of glory-seeking punks. Incredibly there were those in the world who were foolish enough to oppose us, merely for the sake of gaining a certain reputation.

When it came time for me to leave home and venture out into the wider world, I sold my horse to an old gentleman at Vallecitos. I like to think that Pecos went on with our games long afterwards, that in his old age he listened for the sound of bugles and of gunfire—and for the pitiful weeping of young ladies in distress—and that he heard them as surely as I do now.

BILLY THE KID, HIS ROCKING HORSE: A LULLABY

Ride, Billy, Billy,
Ride, Billy, ride;
Ride about the countryside.

Sing, Billy, Billy,
Sing, Billy, sing;
Sing a song of galloping.

Whoa, Billy, Billy,
Whoa, Billy, whoa;
Hold your horse and let him blow.

Sleep, Billy, Billy,
Sleep, Billy, sleep;
May your sleep be dark and deep.

BILLY THE BOY AT SILVER CITY

Already, in the sultry streets,
the mean quotient of suspicion
settles at his crooked mouth, but
just inside himself, he perceives,
in the still landscape of legend,
the cold of his dark destiny;
already, in the sultry streets,
he resembles himself in death.

HENRY McCARTY WITNESSES HIS MOTHER'S MARRIAGE, 1 MARCH 1873

She is pale, lovely, and lithe.
Her sons are stiff and homely,
And they make hard witnesses.
Joe is careless, distant, dumb;
Henry imagines marriage.
The remorse and agonies
Of age. He looks upon her,
His mother, and his mind turns
Upon him; the beautiful
His example of despair.

Catherine McCarty from *The Billy the Kid Suite*, 1984, ink and watercolor on Arches paper, 23″ x 30″

THE MAN IN BLACK

I rode across the snowfields in the moonlight, holding myself in steady relation to the stars. The black timber on either side lay flat against the slopes, running down before me into the bottom of the night. In the dusk I had seen rabbits—and once a fox, like the point of a flame, flickering among the trees. But now for miles I had seen nothing but the night. There were wolves about; I believed in them, for the near edge of their presence cut into the nerves of my horse, and our going on was quiet and cautious. And it was cold; the cold was absolute. At length nothing mattered, not even the wolves, because of the cold. At nine o'clock, perhaps, I saw the lights at Arroyo Seco.

The man sitting across the table from me was slight of build and rather unseemly in appearance. He affected the wearing of black, which in another, more imposing figure might have been dramatic, even ominous; but in this man it was an unremarkable aspect, save that it accentuated something that lay deeper than his appearance, a certain somberness, a touch of grief. It was as if the Angel of Death had long ago found out his name. His skin was nearly colorless, and his front teeth protruded to such an extent that his thin lips seemed never to come together. His eyes were blue, just the blue of water in milk, and devoid of expression, so that it was impossible to say what he was thinking—or indeed *that* he was thinking. Thought seemed somehow irrelevant to his real being, apart from his true nature. I have heard that certain organisms—sharks, for example—are virtually mindless, that they are creatures of pure instinct. So it was with this man, I believe. If a rational thought, or a whole emotion, had ever grown up inside of him, he should have suffered a great dislocation of himself in his mind and soul. Such was my impression; he should have been like a plate of glass that is shattered upon a stone. But at the same time I had the sense that his instincts were nearly infallible. Nothing should ever take him by surprise—and no one, except perhaps himself. Only one principle motivated him, that of survival—his own mean and exclusive survival. For him there was no morality in the universe but that, neither choice nor question. And for that reason he was among the deadliest creatures on the face of the earth.

His hands were remarkably small and delicately formed. I have heard it said that they were like a woman's hands, and with respect to size and shape that is true. But they were rough, too, and marked by hard use. There was something like propriety in all their attitudes—and great utility; you looked at them and you thought at once of fine tools, precision instruments. They were steady and extraordinarily expressive. You could read this man in his hands as you could never read him in his eyes. His hands articulated him in the way that a leaf articulates the wind or the current of a stream. And yet they were nearly evasive, too, in their propriety.

There was no resonance in his voice, but it was thin and hard and flat—wood clacking lightly upon wood. He was ill at ease within the element of language; I believe that silence was his natural habitat. Notwithstanding, his speech was plain and direct—and disarmingly polite.

"Thank you for coming," he said.

"I will go with you," I replied.

And this is how it began; and this is the strange and true story of my life with Billy the Kid.

HE RECKONS GEOLOGIC TIME ACCORDING TO HIS SIGN

He finds a fossil fish
There in the river bed.
He wonders about it;
It is a long time dead.

The fish descends in rock,
As if the sheer incline
Might slant its destiny
According to some sign.

So Saggitarius
Must swim against the tide.
He reckons upon time,
And time is on his side.

His legend is secure;
He bodies resistance.
The fossil is himself,
His own indifference.

A PROSPECTOR CATCHES SIGHT OF HIM IN THE DOÑA ANAS

He wanders in the high desert
Like a coyote. The wind burns him.
His spirit is a brittle limb,
His instincts languor and alert.

ON THE SIMPLE NATURE OF HIS LUST

Among the wily whoremongers,
Wily Billy thirsts and hungers
For woman: she determines him.
In scent and paint and feather trim
She holds him in her subtle sway.
He is determined anyway.

THE GIRL AT THE DOLL HOUSE

They say the whores
are indolent
at the Doll House
where he has been

A sometime guest.
He remembers
a girl whose hands
distracted him.

Her hands were long,
soft and supple;
nor were they drawn
with dread. She said,

"Will you come back?"
And he answered,
"No." Nonetheless
he remembers:

Indolence lay
cold and benign
in her white hands
and hardened there.

HE COUNTS ANACITA THE WEAVER AMONG HIS TRUE LOVES

In Mesilla he sees a woman weave;
He loves her, and his heart is on his sleeve.

But she is lost to him. Her husband stands
Between them, holding vengeance in his hands.

L. G. Murphy from *The Billy the Kid Suite*, 1984, ink and watercolor on Arches paper, 23″ x 30″

BILLY THE KID OFFERS A KINDNESS TO AN OLD MAN AT GLORIETTA

He was a broken-down old man, a twist of rawhide. When you looked at him you had the sense that you were looking at a ruin, something of prehistoric character, like a shard of pottery or the remnant of an ancient wall. His face, especially, was an archaeology in itself. The shadows of epochs come and go in such a face.

He was a cowboy, he allowed. He had broken horses all his life, and not a few of them had broken him. And he had known men and women, good and bad—singular men and singular women. He was more than willing to talk about these and other things. We listened, Billy and I. The old man's real existence was at last invested in his stories; there he lived, and not elsewhere. He was nothing so much as the story of himself, the telling of a tale to which flesh was gathered incidentally. It was no wonder Billy liked him.

We passed the time of day with him, and he created us over and over again in his stories, fashioned us into a myriad wonderful things that we should not otherwise have been. Now we were trick-shot artists in a Wild West Show, and the old man, his guns blazing, shot the buttons off our vests. Again we dined on the most exotic and delicious fruits in the golden palaces of the Orient. We were there at the Battle of the Wilderness, at the very point of the Bloody Angle, following the old man into legend. Christmas was coming on, and we were the Magi, the old man said. Laughing, we half believed him. And then it was time to go.

Billy fetched a plug of tobacco from his coat pocket, cut it in two with a jackknife, and gave the old man half. We said goodbye and left the old man there at Glorietta, before his fire. The leading edge of a dream was moving like a distant, migrant bird across his eyes.

Later, on the way to Santa Fé, I said to Billy:

"Say, amigo, I have never seen you chew tobacco."

"No, and it isn't likely that you ever will," he said. "I have no use for the weed."

Then, seeing that I was perplexed, he went on:

"I bought the tobacco at La Junta because I knew that we were coming this way and I hoped to see the old man, who is my true friend. He has a taste for it. And I offered him the half instead of the whole because he should prefer that I did not give him something outright; it pleased him that I should share something of my own with him. As it happens, I have thrown away my share, in which the ownership consists—it lies back there in a snowdrift. But that is an unimportant matter, a trivial conceit—and this the old man understands and appreciates more even than the tobacco itself."

He started to say something more, but apparently he thought better of it and fell silent. He seemed lost in thought, but it was impossible to say. This brief sojourn into language had been for him extraordinary, and he seemed spent, and indeed almost remorseful and contrite, as if he had squandered something of which he had too little in store. His eyes were precisely equal in color to the sky at that moment, and the sky was curdled with snow.

"Indeed we are the Magi," I said, but I said it softly, that his thoughts, whatever they were, should not be disturbed.

HE ENCOUNTERS A PLAYER AT WORDS

Come down, Billy, to Lincoln town;
Come down, you Kid of great renown.
All right, Patrick, I'll come with you,
And then, pray tell, what will we do?
We'll dance a jig and dine on shoat,
And you shall be my billy goat.

HE WOULD PLACE A CHAIR FOR SISTER BLANDINA

They had met at Trinidad,
The nun and the renegade;
They had measured each other
And exchanged confidences.
He was simply chivalrous,
She thought; she prudent, he thought.
Precisely, they got on well.

And now, in her charity,
After years, she comes to him
At the jail in Santa Fé.
There is nothing in his eyes;
He is shackled, hand and foot.
Still, he regards her. "I wish
I could place a chair for you,
Sister." And she regards him.
Later she will weep for him.

Sister Blandina Segale, S. C. from *The Billy the Kid Suite*, 1984, ink and watercolor on Arches paper, 23″ x 30″

BILLY FIXES A BULLY IN HIS GAZE

One day Billy and I were riding down from the high country south of the Hondo Valley. It was getting on towards evening, and the light was failing fast. Far below we could see the pale geometry of a village, Arroyo Corvo, as I recall, and we made straight for the cantina there. Night came on as we stood, without talking, at the bar. An hour passed, and another; then:

"Move over, friend."

A thick, bearded man stepped between us, facing Billy. Quite apart from the fact that he was obviously drunk, there was something repulsive in his manner. You could see at once that there was no steel in him—and not a glimmer of the doom that was about to fall on him. I caught my breath. Over the intruder's shoulder I saw Billy raise his eyes, slowly. He said nothing, nor did he give so much as an inch, but for a moment his eyes lay upon the man like a shroud, and he returned to his drink. The man withered away. I had never seen Billy fix a man in his gaze before. For years now I have tried to understand what it was that I saw in his eyes at that moment. There are times when it seems surely to have been something like sorrow, a faintest sadness. But at other times I realize that there was nothing, nothing at all, that Billy was the only man I have ever known in whose eyes there was no expression whatsoever.

TREES AND EVENING SKY

He saw the black trees leaning
In different ways, their limbs
Tangled on the mottled clouds,
The clouds rolling on themselves;
A wide belt of four colors,
Yellow, orange, red, and black;
And stars in the tangled limbs.

HE FORETELLS DISASTER IN A DREAM

I wanted just to speak,
To mutter or cry out;
I wanted just to see
My vagrant enemy—

Vagrant as the pale streak
Of evening, come about
On the plane of winter,
The long, crystal splinter

Of despair. Now the bleak
Dimension of my doubt
Comprehends me. I wake
And sorrow for my sake.

HE ENTERS UPON THE AFTERNOON OF HIS LAST DAY

But then and there the sun bore down
And was a focal length away.
The brain was withered and burned brown,
Then gone to ashes, cold and gray.

Pat Garrett from *The Billy the Kid Suite*, 1984, ink and watercolor on Arches paper, 23″ x 30″

BILLY THE KID, THE DEPARTURE OF HIS SOUL, 14 JULY 1881

There where I watch you walk
In quiet and in dark,
To where your time has come
  And you grow old
In ignorance and vain;

There where I hear the shot,
In quiet and in dark,
I think of what you think
  And of the cold
That fixes you in thought;

There where you are not, yet,
In quiet and in dark
I imagine you there
  And you appear
And are indefinite.

THE WOUND

The wound gaped open;
it was remarkably like the wedge of an orange
when it is split, spurting.
He wanted to close the wound with a kiss,
to graft his mouth to the warm, wet tissue.
He kept about the wound, waiting
and deeply disturbed,
his fascination
like the inside of the wound itself,
deep, as deep almost as the life principle,
the irresistible force of being.
The force lay there in the rupture of the flesh,
there in the center of the wound.

Had he been God,
he should Himself have inflicted the wound;
and he should have taken the wound gently,
gently in his hands, and placed it
among the most brilliant wildflowers
in the meadows of the mountains.

WIDE EMPTY LANDSCAPE WITH A DEATH IN THE FOREGROUND

Here are weeds about his mouth;
His teeth are ashes.

It is this which succeeds him:
This broad, barren plain.

For him there is no question
Of elsewhere. His place

Is just this reality,
This deep element.

Now that he is dead he bears
Upon the vision

Merely, without resistance.
Death displaces him

No more than life displaced him;
He was always here.

Some of this material has been previously published in the following: The Santa Fe New Mexican *(1970-72);* The Stanford Magazine *(Spring-Summer 1975);* Carriers of the Dream Wheel, *Duane Niatum, ed., Harper & Row (1975); and* The Gourd Dancer *by N. Scott Momaday, Harper & Row (1976).*

N. Scott Momaday *is a painter, a poet, and a Pulitzer Prize–winning novelist who lives in Arizona.*

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The Mystery of Hans Weisel and the Bar-W

Brave struggle against great odds

by Cheryl Romo

(Above) ***Idealistic, young attorney Hans Weisel is pictured at his desk in Anaheim around 1910.*** **(Opposite)** ***On his Bar-W Ranch in northern California redwood country during the late 1920s, Weisel enjoyed happy days living an outdoor life, performing the ranch chores.***

THE DISCOVERY IN 1971 OF FOUR WATER-SOAKED AND crumbling cardboard boxes as we cleaned out the attic of the old beachhouse was a surprise. And the rainstorm raging outside as the surf pounded the shoreline—gently rocking the second-story garage apartment built on a foundation of sand—seemed to add a sense of drama and foreboding to the significance of the find. We made several trips carrying the old boxes down to the living room. Then we sat in the middle of the floor and began opening the unburied treasure.

Feeling as if we had been caught up in a Nancy Drew mystery, I spent the next few days reading and rereading portions of the letters, files, and documents dating from 1906 to 1934. The papers we had found belonged to Hans Victor Weisel, a former California state legislator and city attorney of Anaheim, then a sleepy orange-grove town and now the home of Disneyland. Nothing in the papers indicated that Weisel had ever lived in our small Newport Beach, California, home.

I wondered what we should do with our find. The landlords were no help as they had left for a year's sabbatical after arranging for us to clean out the old house that we had rented and to dispose of the accumulated "trash." I began questioning our older neighbors who lived in surrounding ocean-front homes on Balboa Boulevard, but none of them could recall ever hearing about the Weisel family.

As the months went by, I examined more and more of the papers in the crumbling boxes. Portions of Weisel's life began to emerge, and I became caught up in the dramatic story of a man who lived and died before I was even born. The fascinating tale that unfolded showed a highly principled man who escaped a tainted urban environment by moving his family to the forests of northern California. But just when all seemed to be going well, tragedy struck, and the letters left off without telling me what happened to this unusual man.

The correspondence indicated that Hans Weisel was a strong, idealistic supporter of Teddy Roosevelt and of the legendary California governor and United States Senator Hiram Johnson. Campaigning as a Progressive Republican, Weisel won a seat in the state Assembly for the term 1912–1914. Disillusioned by firsthand experience with machine politics, he wrote with distaste of his service in the state legislature. Later, he built a law practice in Anaheim and became city attorney. But political corruption appeared in his

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hometown, too. The Ku Klux Klan gained partial control of the Anaheim city government, and bribes of public officials, he wrote, became commonplace. One day someone put $100 in gold coins on Weisel's desk as a bribe. A man of uncompromising integrity, Hans went home blazing mad.

Dissatisfied with the complexities and sordidness of urban life, Hans became obsessed with a desire for escape and independence. In 1925 he abruptly left Orange County, quitting his job as city attorney and leaving behind a partially built home on a citrus ranch in Anaheim. He also gave up a lucrative private law practice even though he had dreamed of becoming a judge and there were indications that he would soon be appointed to the bench.

Despite protests from his prominent family who were furious that Weisel would give up a flourishing career, he took his young wife, Eva, and their two small children, Victor and Anita, to the rural surroundings of Carlotta in Humboldt County in northern California, where he purchased a sprawling cattle ranch, a former summer resort that had fallen into disrepair.

THERE HANS AND EVA SET ABOUT RESTORING "ROGERS Resort," a former stage-stop located on the Van Duzen River in lush, majestic redwood country. Though his legal background hardly prepared him for the rough and tumble existence he encountered, Hans Weisel learned to be a cowboy and a carpenter, and he discovered the beauty of the primitive wilderness. He wrote of "wonderful mornings" when the range was wet with dew and how, after seeing deer roaming freely on the ranch, he "lost all desire to shoot them." He described the "wonderful roses in the old garden" and "wild lillies blooming everywhere" and was ecstatic when he discovered on his land a giant redwood "which measured 48-foot in diameter."

Each member of the family was assigned certain tasks, and soon they were growing almost all their own food. Hans caught trout in the river, and Eva canned vegetables from their garden. The children gathered wild strawberries and blackberries. After they celebrated their second Thanksgiving at the old ranch, Hans wrote proudly: "We didn't have to buy a thing for our dinner. Had a swell turkey, pumpkin pie, etc.—all raised on the place." And, as time passed, he seemed to be turning more and more of his considerable talents toward the kitchen. From all accounts, Hans became an outstanding cook.

The biggest problems facing the family were fleas (which seemed to infest everything), poison oak, and Saturday night visits by local cowboys who came down from neighboring ranches thundering drunk on horseback. But Hans stood up to the cowpunchers and later wrote, "I don't think we'll have any more problems."

Soon Hans and Eva renamed the 2,100-acre spread and busily began preparing to open the "Bar-W Ranch," a resort "for people who love the old West." It was a resounding success, despite some financial setbacks, and guests included prominent names from San Francisco, Orange County, and Los Angeles. Then tragedy struck. In 1930, at the onset of the Depression, Eva died, and the story— which had previously been clear and straightforward thanks to Hans's meticulous record-keeping—became blurred.

The more I read, the more confused I became. So many questions needed answers. What had happened to this man and his children? What was I to make of letters (Hans Weisel made carbon copies of everything) begging old friends like Hiram Johnson and California Governor Friend Richardson to help him find work, any kind of work, including digging ditches? Many of the names in Weisel's papers and personal letters were people I had read about in local history books, who now had streets and parks named after them. When Hans Weisel seemed so desperate after Eva's death, why did no one come forward to help him?

Three years after our find in the attic, we moved from the old beachhouse, which was scheduled to be torn down to make

The chance that the ranch still existed or would be called the Bar-W was remote after more than half a century.

way for new apartments. When we left, Mr. Weisel's papers went with us, and I was heartbroken when the movers lost one of the four boxes.

During difficult times in the following months, I often reread Hans Weisel's words of optimism about the early days at the Bar-W Ranch when all things seemed possible. I also came to admire this once-rising political star who refused to compromise his values in the face of political corruption. He did not take the easy way out. And I knew that Hans Weisel was a man of principle who took his family to northern California to begin a better, simpler life.

Growing family responsibilities prevented my spending much time on the mystery of Hans Weisel, but he was not forgotten. Over the years, I sorted his papers and began researching in earnest. Mr. Weisel became, in a way, part of the family.

In 1983, twelve years after we had discovered the boxes, and in the year that would have marked Hans Weisel's 100th birthday, I decided to try to locate the Bar-W Ranch. Using the sixty-year-old descriptions on paper yellow with age, I entered the South Fork region of Humboldt County and asked at local museums and libraries whether anyone had ever heard of the Weisels or of the Bar-W. No one had.

As I passed hamlets along the road, I concluded that except for a few modern road signs, life in this part of the country had not changed since the mid-1920s. Carlotta was a sleepy, almost deserted town. Even a Chamber of Commerce brochure described the area as "not too changed from decades ago," with dusty roads "traveled more by beeves than by people."

At odd moments I expected to turn a corner and see Hans wearing a brimmed hat with a "La Mareva" cigar in his mouth, driving his creaky, 1923 Chevrolet roadster with a Bar-W Ranch advertisement painted on the door.

My car twisted and turned up the snakelike road, which at times was little more than one lane of disintegrating asphalt. As I entered a forest of redwood giants beside the serenity of the Van Duzen River, I was greeted by a silence of almost spiritual dimension. Along the way were falling remains of antiquated ranchhouses and boarded-up reminders of more prosperous times.

My search seemed hopeless, and I prepared myself for defeat. The chance that the ranch still existed or that it would be called the Bar-W was remote after more than half a century. I decided to go only as far as a little bump-in-the-road town called Bridgeville, where the Weisels sent Victor and Anita to school. The late afternoon sun was disappearing quickly. Had I not glanced to the other side of the road for a split second, I might have missed what I had driven hundreds of miles to find. Turning the car around for a better look, I realized I had found the road to my destination.

A sign on a post, partially eclipsed by foliage, read "Bar-W." Next to it the road abruptly turned into a dirt path so rugged it seemed suitable only for a four-wheel-drive vehicle, and nearly impassable for a city car. But my car performed admirably as I navigated around cow paths and boulders until one hump caught the underbelly, stranding us next to a horse corral not far from the main road. Chagrined and almost ready to turn back, I stepped outside to survey the damage and saw approaching me a rail-thin, leathery looking man in a cowboy hat, who a few seconds earlier had been swearing at a horse.

He was walking from the direction of a dark ranchhouse surrounded by more brilliant flowers than I had seen outside of the Pasadena Rose Parade. "Howdy," he said. "What's the problem?" I replied that I seemed to be stuck in the road, then added: "I'm looking for a place called the Bar-W Ranch. It was called Rogers Resort before that. Do you know where I can find it?"

To my astonishment, he said cautiously: "This is the place. What do you want?" Then I asked if he had ever heard of Hans Weisel. "Yep," he said. "Used to own the place. Committed suicide over there in that house." I felt as though someone had kicked me in the stomach, that a family member had just died.

My informant, the caretaker and brother-in-law of the present ranch owner, then went through the entire history of the ranch from its early days as a stage-stop and summer resort to the time that Hans purchased it in the 1920s. "It was a pretty wild place back then," he said with a smile. "This is only local gossip now, but I hear it was a speakeasy during Prohibition, and all these millionaires and politicians would come up here."

I stood in the roadway, dumbfounded for a moment. Then the caretaker offered to show me around. As we walked, I began to drink in the marvel of emerging recognition. These

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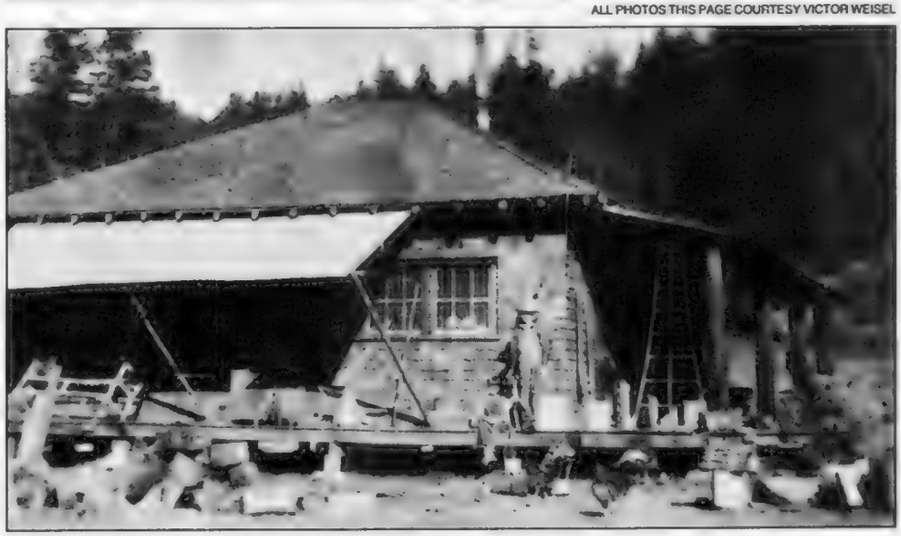


Everyone in the Weisel family enjoyed the retreat in the redwoods during the late 1920s. Little Anita sits on the burro "Jenny" while young guests join her in an outing. Sporting a rumble seat, snap-on mica curtains, and running boards, a roadster of the day provides background for: ranch-hand Chet Soules (standing), Victor, Hans, and Eva Weisel, with an unidentified housekeeper. Victor and Anita pose by the main house as it was in 1925.

My visit to the Bar-W raised new questions. If Hans had died at the ranch, why were his papers in Newport Beach?

were the buildings Hans had written about so lovingly—the old ranchhouse, the bunkhouse, the guest cabins—and behind the barn was the skeleton of a dance floor where Bar-W guests had danced under clear, star-filled skies. In front of the main house sat a vintage tractor and a rusting pickup truck that appeared not to have been used in decades. Though the caretaker spoke exuberantly of the Bar-W's colorful past, he did not know what had become of the children of Hans and Eva Weisel.

NOW I UNDERSTOOD WHY THE LETTERS HAD STOPPED IN 1934, but my visit to the Bar-W raised new questions. If Hans had died in 1934 at the Bar-W, how did his papers come to be in the attic of the house in Newport Beach? And, most importantly, what happened to Victor and Anita after their parents died? I returned home determined finally to unravel the mystery and to see that Weisel's papers were returned to any surviving relatives.

Several weeks later I was able to secure a copy of Hans Weisel's death certificate. He had indeed died by his own hand in 1934 but not at the Bar-W or even in Humboldt County. He had died at the ocean-front residence where we found his papers.

As I gradually began to interpret Weisel's correspondence in light of my new information, a better understanding took place. Contrary to the caretaker's "local gossip," nothing in the documents or in the information that I later gathered suggested that the Bar-W had ever been a speakeasy, though I could not discount the probability that homemade liquor was available to ranch guests during Prohibition. Passages in Hans's letters to his brother Peter took on new meaning. In reply to Peter's criticism of Hans's deserting his career in Orange County, Weisel wrote that life had to offer more than being a "wage slave" and that somehow he and his family would make it on the ranch. "I am going to succeed now so that in a few years I can live like a decent, free man and provide a good start for the kids—or I'll cash in like a good sport."

But then Eva died of pneumonia. And the Depression developed, bringing the entire country, including Hans, to its knees. Weisel was forced to return to Orange County. He attempted to reopen his law practice; when that failed, he could not even raise $50 to save his law books from creditors. Apparently cut off financially by his family, he stood in breadlines with Anita and begged for work. In the end, perhaps he thought his children would be better off without him, not an uncommon story during those dark years. In one of his last letters he wrote that he was living "only for the children."

After following a number of leads in Orange County, I was finally able to get in touch with members of the Weisel family who were children when they last visited the Bar-W to see Hans and his family. One of the relatives directed me to the two people who could tell the most about the man I had come to care about—Hans's children, Victor and Anita. Ironically (considering it was more than a 500-mile journey and thirteen years from that attic find), I discovered they both lived close to my home in northern California.

Several days after sending each of them a letter, I received a call from Victor Weisel, now in his seventies. We agreed to meet at his home. After some initial reserve, Victor and Anita seemed to understand my admiration for and interest in their father. We began exchanging information, and soon they were sharing family photo albums.

I learned that Hans Weisel had spent his last, unhappy, impoverished days in the Newport Beach house, which was owned by one of his sisters—the same house where we discovered his papers thirty-seven years later. After their father's death, young Victor and Anita were raised in their Uncle Peter's Orange County home. The more we talked, the more apparent it became that they still consider those years at the Bar-W the happiest of their lives, a time of freedom and adventure.

Since that first meeting we have seen each other again, and a bond of friendship has grown. As time passes I feel even a deeper appreciation to Hans Weisel for giving me a keener sense of life's fragility. In his weaknesses, I found many of my own. And in his strength during those years at the Bar-W, I have found strength. He was a remarkable man who taught me there are no certainties, just precious moments to be lived.

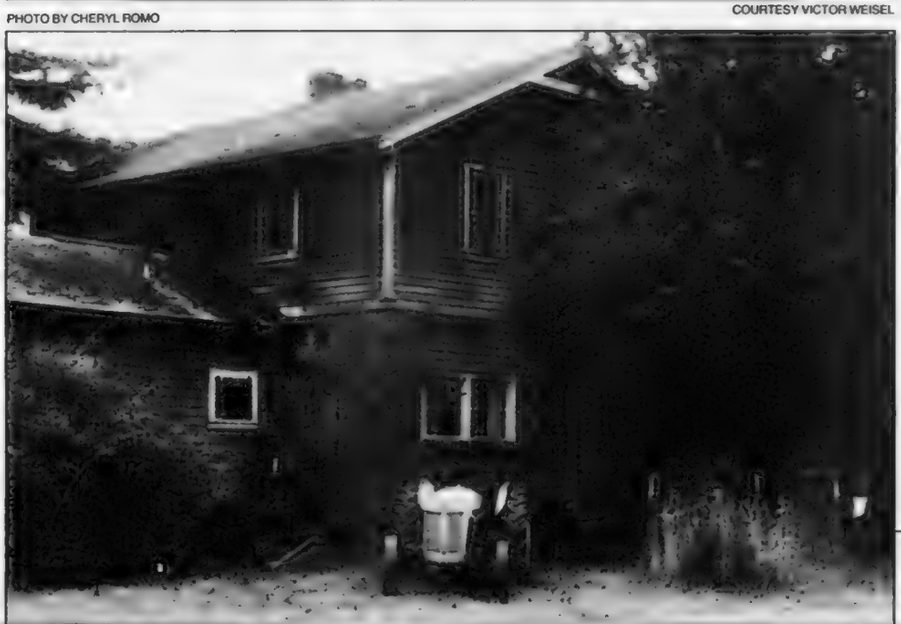
But I am certain of one thing: Hans Weisel's papers, after an absence of more than fifty years, are going home.

Cheryl Romo *is editor of* Sacramento Magazine

COURTESY VICTOR WEISEL

PHOTO BY CHERYL ROMO

COURTESY VICTOR WEISEL



When this photograph of Hans Weisel was taken about 1928, life was golden at the Bar-W. Reinhold Schellens, a family friend of the Weisels', sits at the wheel of the ranch's 1924 Chevrolet roadster that advertised the Bar-W as a "dude ranch resort." Built in 1927 the Weisel home on the ranch looks like this today, occupied by a different family.

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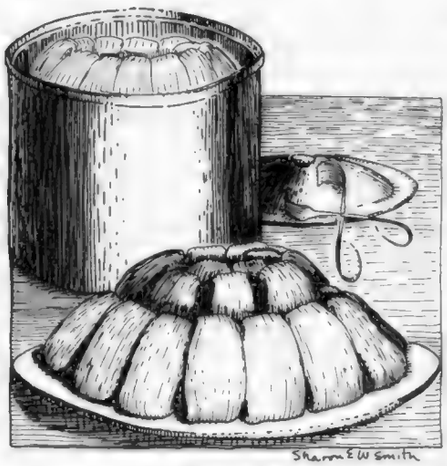

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Green Corn Festival

by Ora Webster DeConcini

My family goes back a long way in Arizona. My mother, Olla Damron, with her parents and eight brothers and four sisters, left Kanosh, Utah, in 1882 with three covered wagons, a milk cow, several horses, and a few miscellaneous animals. She rode her horse bareback alongside the family's wagons to Pima, Arizona. At about the same time my father, Oscar Webster, came with his family from Levan, Utah, to homestead on land west of Thatcher at Central, Arizona. My parents arrived within three days of each other, but it was ten years before they met and married.

After my mother's family arrived in Pima, they lived in tents for six months. My mother attended school in Utah and in Pima, but she had to quit after the sixth grade to work, as did most pioneer children. In her case, it was to help manage my grandfather's general store and the post office in Thatcher (the building still stands on Highway 70). I remember her telling me how she watched full stagecoaches and the Wells Fargo Express—which carried large bags of money to pay the miners in Globe—pull up to their store to buy supplies.

My mother was very diminutive, with black hair, twinkling brown eyes and a good sense of humor, which she often needed. Those times were not easy, and her life was hard and rugged. She lost half of her eight children, three in childbirth. As the last child, I was the lucky one, because I was the first to be delivered by a physician.

My father and his three brothers worked land near Thatcher. On a road called Webster Lane, my father and his brother Frank built brick farmhouses about two hundred yards apart, and in those homes they brought up their families. The two families were always close. All the cousins were constant playmates, and to this day we still keep in touch. With so many children around—as well as whoever happened to drop by hungry—many of our main dishes were foods that stretched fast and kept long enough for everyone coming in from the fields or town to be generously fed. My mother's recipes, as well as those of many friends (most of whom once lived in Graham County where I grew up), have survived through the families of my own children because these tasty dishes still meet the needs of our busy, modern lifestyles.

As we grew up and began families of our own, we shared recipes and good times. Marc Claridge, my sister Zola's husband, always planted a separate field of green corn (a special white corn used for tamales) just to give away to friends. He always brought us eight or ten large sacks, and I would invite six or eight women friends over to make green corn tamales. I remember that Francesca Hernandez, her daughter Maria Hernandez, Maria Allison, Alecia Lenardon, and Lucille Allen were among those who used to come. We all had such a good time—it was almost like a festival.

Green Corn Tamale Festival

The night before making the tamales, we cut off the ends of each ear of corn with a heavy, sharp knife about an inch or so from the base of the corn. We also toasted and peeled the green chiles. First we wiped them with a damp cloth (if they were very dirty, we washed and dried them). Each chile was then brushed with oil, and toasted in a hot oven (375° to 400°) on a cookie sheet, 3 to 4 minutes on each side. With tongs, we placed each toasted chile on a damp cloth in a large pan to cool so that they would peel easily. Then we removed the skins, seeds, and stems and stored the chiles in a cool place for the night.

Next morning we carefully removed the husks (*hojas*) from the corn, washed them, and saved them to use in wrapping. Then, using sharp, serrated knives we cut the corn off the cobs, removing the silk beforehand and never cutting too close to the cob. When that job was done, two of us headed for La Suprema to have the corn ground (today, this can be done in a food processor). During this time the other cooks grated the cheese, cut up the prepared chiles, and creamed the margarine in a large bowl.

If you would like to try making good green corn tamales, follow this basic recipe after the above preparations. Three doz. ears of corn, 2 lbs. cheddar cheese, 4 lbs. green chiles, ½ lb. margarine, and 1 T. salt will make about 2 dozen tamales, but we made many more than that.

Mix well the creamed margarine, ground corn (*masa*), and salt. Then take a large husk, spread it flat on the palm of your hand and place 2 T. of *masa* mixture in the middle. Add a few strips of green chiles and some cheese. Fold the sides of the leaves over, turn up the bottom and place the tamale in a kettle which has a steamer tray or some extra husks on the bottom. Stack the tamales with the folded ends down, the open ends up. (Sometimes you might need to use more than one leaf to wrap the tamale if the leaves are small.) When the pan is full add about a cup of water, put foil over the top, put the lid on tight, and steam for about 45 minutes.

At our little festival, when the first batch was done we all had samples. We made tamales until all of the *masa* was gone. We never had to add cottage cheese, milk, flour, or sugar as other cooks sometimes did, because the corn from Marc's farm was always just right.

Marjorie Hatcher, for many years my neighbor in Tucson, gave me the following recipe, which is a great family favorite. This recipe can be used to stretch your tamales. It is a particularly good side dish for a buffet as well as a luncheon main dish.

Marjorie's Green Corn Tamale Souffle

Break into pieces in a large bowl 3 or 4 green corn tamales, 1 can (8 oz., more or less according to preference) green chiles, and ¼ lb. cheddar cheese. In another bowl beat 4 eggs, add 2 c. milk, ¼ c. flour, and a pinch of salt. Mix well. Add egg mixture to tamale and cheese mixture. Combine all and bake in a buttered casserole at 350° for 1 hr. This serves 8. Do not double the recipe. If more is needed, make 2 or more casseroles according to the number of people.

Ora Webster DeConcini *is a native Arizonan who lives in Tucson.*

Hidden Inns & Lost Trails

Follow Captain Clark in Search of the Beached Whale

by J. D. Brown

When the Lewis and Clark Expedition reached the Pacific Ocean in November 1805, it established winter quarters at Fort Clatsop in a deep bay up the Columbia River. Neither the fort nor the river's mouth, however, marked the actual end of the trail west. In January 1806 Captain Clark led a party of fourteen in search of a beached whale, extending the trail some thirty-five miles southwest. Following Clark's detailed account in the *Original Journals of the Lewis and Clark Expedition, 1804–1806,* I set out to retrace the Expedition's final steps, and found a stretch of wilderness and coastline between Fort Clatsop and Cannon Beach, Oregon, much as Clark described it two centuries ago.

The Expedition had just sampled some "very pallitable and tender" blubber brought by Indians from a whale stranded somewhere on the coast. Requiring a large store of supplies for the return east, Captain Clark decided to set out "with two canoes & 12 men in quest of the whale" on the morning of January 6, 1806. At the last moment he added the Indian guide, Sacagawea, and her husband, Charboneau, to this party, explaining how persuasively Sacagawea "observed that She had traveled a long way with us to See the great waters, and that now that monstrous fish was also to be Seen, She thought it verry hard that She could not be permitted to see either (She had never yet been to the Ocian)."

It is seven miles from Fort Clatsop to the coast (south 60° west) on Clark's original hand-drawn map, but today the distance seems twice that far. There has never been a trail here, the landmarks are confusing, and the course is mined with creeks, thickets, and marshes. Unable to find a stream to the coast, Clark's party camped at the headwaters of a fork of Skipanon Creek, three miles short of the coast. The moon shone brightly that night in 1806; Clark wrote, "the 1st fair night which we have had for 2 months." I was not so blessed. Waking in the morning to continual hard rain, I followed Clark's route down Skipanon Creek, emerging on the white sands of Del Rey Beach Wayside. I was now on a well-marked path, part of the Oregon Coast Trail. Three miles south, I came upon the confluence of the Necanicum River (near the town of Gearhart) where Clark had to pay a local Indian two fish hooks for safe passage.

Two miles below the Necanicum River, on January 7, 1806, Clark found the camp of his five salt-makers, the men he had dispatched from Fort Clatsop eleven days earlier to render salt from the sea. Salt was essential to the preservation of meat for the return trip. Clark was pleased that the kiln and five kettles were in operation, but he did not dally. Hiring an Indian guide, the party began its ascent of the Tillamook Headlands, which at that point rise a thousand feet straight up from the ocean's edge. There is now a replica of the salt cairns in Seaside, and south of town the sheer headlands begin where, Clark wrote,

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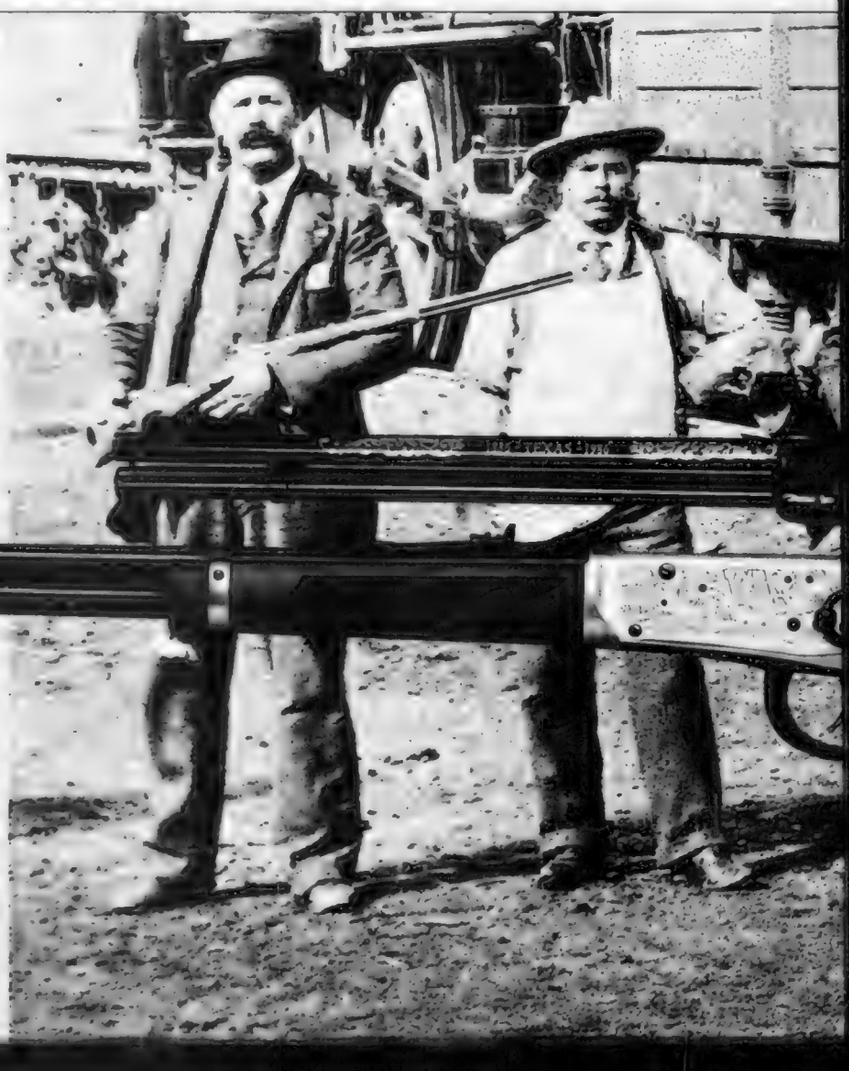

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"we were obliged to Support and draw our selves up by the bushes & roots."

The present switchback trail over Tillamook Head is slightly less steep, but nearly always slippery. I came across washouts and fallen trees where the trail was blotted out. The forests here are still among the densest on the continent, perfect grounds for herds of Roosevelt elk. Although I passed enormous stumps where loggers had placed springboards in the intervening years since Clark's visit, there were still stands of hemlock and lush thickets of sword and deer ferns. Exhausted by the climb, Clark's party spent the night on the headlands' northern summit. The next morning, January 8, 1806, Clark came upon a western overlook where, he wrote, "I beheld the grandest and most pleasing prospects which my eyes ever surveyed." He did not exaggerate. The panorama is vast, indeed, opening for miles on the Columbia to the north, the broad ocean to the west, and the sea stacks and monoliths to the south. Clark was impressed enough to give his own name to the overlook. It is still known as Clark's Point of View, and the prospects are grand. The only new feature is Tillamook Rock Lighthouse. Finished in 1881 and abandoned in 1957, it resembles a mysterious stone monument a mile out to sea, rising improbably from the ocean floor.

MILEAGES

Fort Clatsop →	Del Rey Beach Wayside	10.5
Del Rey Beach →	Necanicum River	3.3
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Salt Cairns →	Trailhead	2.0
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Clark's Point →	Indian Beach	2.4
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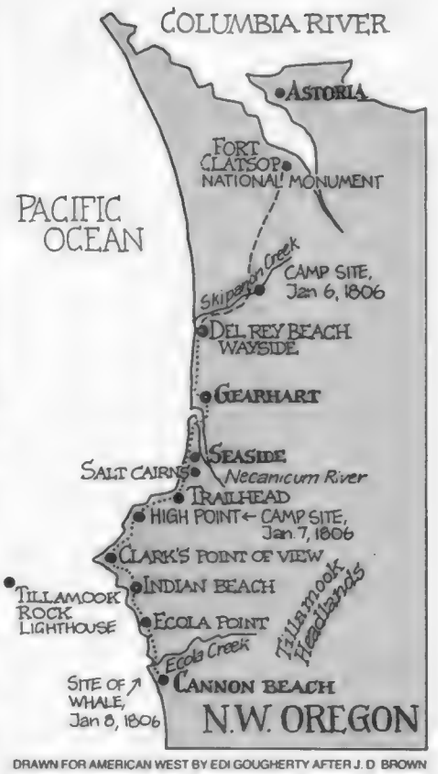
Fort Clatsop →	Ecola Creek	26.9

From Clark's Point of View, I descended the headlands, passing Indian Beach, where Clark found a village with a number of large burial canoes. From Ecola Point, it is two more miles along a beach to Ecola Creek. Here, Captain Clark ended his quest. Just south of the creek, Clark saw the stranded leviathan. It was immense, measuring 105 feet long, with the head alone reckoned at twelve feet. But as a storehouse of winter provisions, the whale was empty. Clark had found "only the Skelleton of this Monster on the Sand." The Indians had removed the blubber and were reluctant to part with any of their treasure. Clark could purchase only 300 pounds. He made light of his disappointment: "Small as this stock is I prise it highly;



DRAWN FOR AMERICAN WEST BY EDI GOUGHERTY AFTER J. D. BROWN

and thank providence for directing the whale to us," Clark wrote, "and think him much more kind to us than he was to jonah, having Sent this Monster to be *Swallowed by us* in

Sted of *Swallowing of us* as jonah's did."

The next morning, January 9, 1806, Clark woke up in a less philosophical mood, complaining that "we have now to look back and Shudder at the dreadfull road on which we have to return . . . 35 miles from Fort Clatsop." Nevertheless, Clark could not have been drawn by providence or chance to a more idyllic spot.

The way from Fort Clatsop to the Oregon coast remains a no-man's land to this day, a pitiless maze of streams, swamps, and dense thickets. Modern travelers therefore should begin retracing Clark's steps at the coast. The best recreational vehicle camping is at Fort Stevens State Park, thirteen miles north of Del Rey Beach Wayside, just off U.S. Highway 101. Beginning at Del Rey Beach Wayside, the Oregon Coast Trail is superbly maintained. Six-foot-high cedar mileage posts guide you along sandy beaches to the town of Seaside, over the headlands, and down to Cannon Beach. The entire coastal hike takes two days. You can camp the first night atop Tillamook Head at a designated area (with pit toilets) and reach the town of Cannon Beach the next afternoon. If you don't fancy roughing it as Clark did in 1806, you can make Seaside or Cannon Beach your headquarters. Both towns offer excellent inns and motels. The Riverside Inn Bed and Breakfast (430 South Holladay, Seaside, Oregon 97138; (503)738-8254) offers good, reasonably priced accommodations for hikers or sightseers in the area. You can then take day excursions from the waysides along U.S. Highway 101.

The headlands between Seaside and Cannon Beach present the only rough going, but it is there that you'll find the most spectacular and pristine wilderness views. The only sensible time to traverse the headlands is in summer or fall; winter rains usually wash out the footpath. In any season, however, you can strike out on the beach portions of the original trail and catch up with Captain Clark, who passed this way in search of a whale almost two centuries ago. Fifteen miles south of Cannon Beach on the Oregon Coast Trail there is an idyllic cove with tent camping only at Oswald West State Park. Wheelbarrows are provided to ferry gear to campsites.

An indispensible companion for hikers and sightseers is *A Hiker's Guide to the Oregon Coast Trail* by Bucy and McCauley, a publication of Oregon State Parks and Recreation Branch, 525 Trade Street S.E., Salem, Oregon 97310 ($3.50, available at bookstores).

J. D. Brown *is an editor at* Northwest Review *(University of Oregon), and the author and illustrator of a new book on wooden boat-building (Tamal Vista Publications).*

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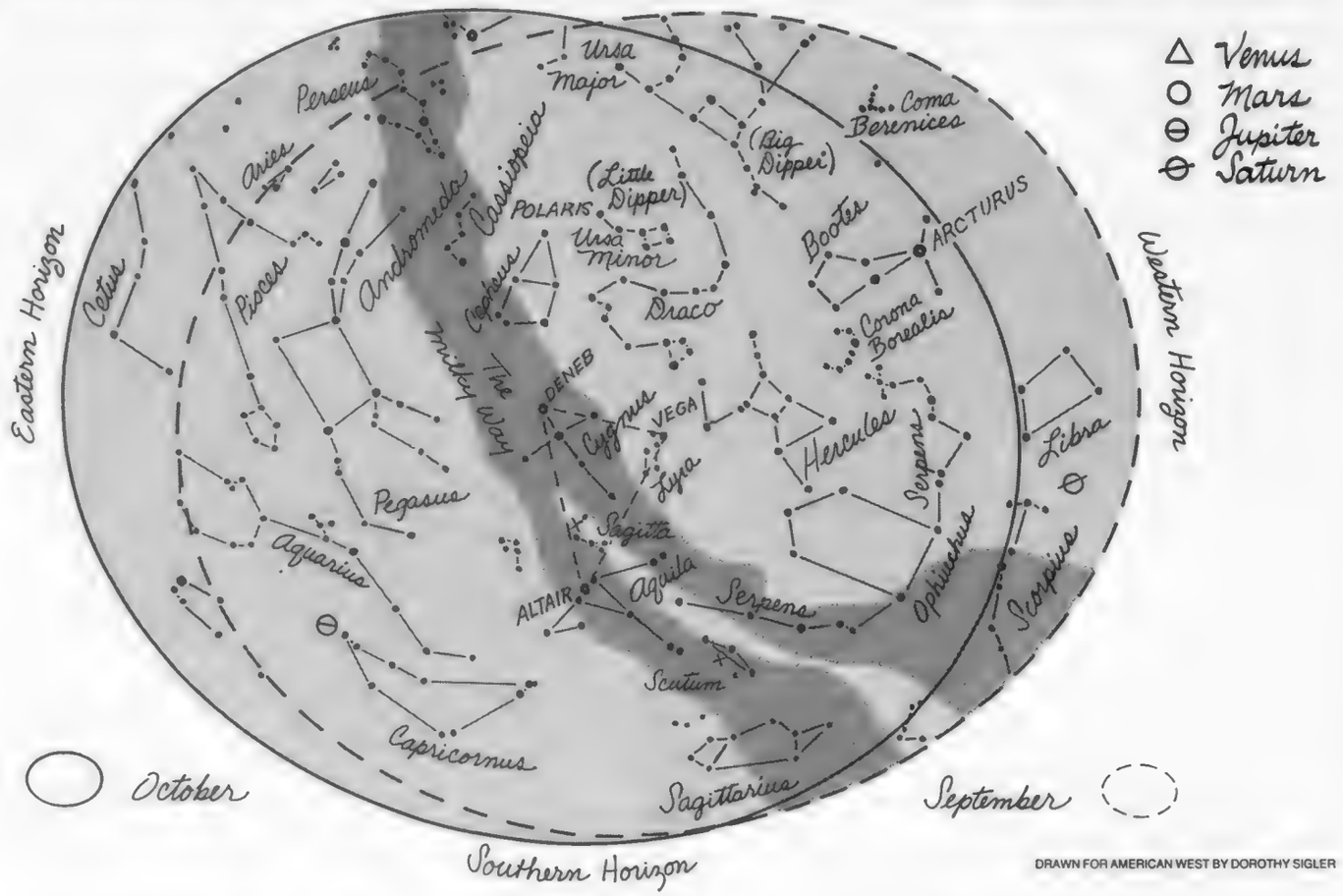

DRAWN FOR AMERICAN WEST BY DOROTHY SIGLER

Cygnus, the Summer Swan

by O. Richard Norton

High overhead in late summer is a great swan that perpetually flies south down the Milky Way. Although I can't deny that the star patterns of the constellation Cygnus make a reasonably good outline of a long-necked bird, we in the northern hemisphere prefer to call it the Northern Cross. The cross figure is unmistakable. In late spring, it rises on its side; but through the night, as the sky turns around the pole, it moves toward the northwestern horizon to set, standing straight and tall.

In Roman mythology, Cygnus plays a minor role in the timeless story of Apollo, the sun-god, and his son, Phaethon. Caught at a weak moment, Apollo had promised Phaethon that he would grant his wish to drive Apollo's sun-laden chariot across the sky. But Phaethon could not control the spirited horses, and they soared skyward, burning a great pathway across the sky later called the Milky Way. Jupiter intervened before the chariot of fire could destory the earth and killed the hapless lad, quieting the steeds. Phaethon's body fell as a fiery meteor from the heavens and plunged into the river Eridanus (a southern constellation). Cygnus, Phaethon's close companion, repeatedly dived into the river in a futile attempt to recover his body. Jupiter took pity on Cygnus and turned him into a swan to help him dive more easily, but to no avail. Though Phaethon was gone forever, Jupiter, so moved by Cygnus's devotion to his fallen friend, placed the great swan into the summer Milky Way where he is found to this day.

Cygnus is an observer's paradise. It contains within its boundaries a whole host of celestial treasures available to the unaided eye, to the binocular user, and the telescopist. If you refer to the drawing of Cygnus, you will note that the stars are labeled with Greek letters of the alphabet. Usually, though not always, the first few letters of the alphabet such as α (alpha), β (beta), γ (gamma) designate the brighter stars of the constellation. In Cygnus, the brightest star labeled α *is* the brightest star. Its proper name is *Deneb,* an Arabic word meaning the swan's head. This star is one of three that mark the Summer Triangle. (See star map.) In terms of brightness, it is nineteenth among the brightest stars in the sky with a magnitude of 1.26 (Polaris is about half as bright). *Deneb's* color is easily seen with binoculars to be blue-white, telling us it is quite hot with a surface temperature of about 18,000° F.

Albireo, marking the foot of the cross, is not impressive with the eye alone. It is a star of only 3.2 magnitude (half the brightness of Polaris) and would generally be ignored had it not been for a single, stunning quality. Try looking at *Albireo* with 7 x 50 binoculars. If you observe carefully, you will see that it is not a simple star at all but actually two stars in close proximity. *Albireo* is a famous double star. A small telescope will reveal their beautiful colors, yellow for *Albireo* and blue for its orbiting companion. These two stars orbit

about each other separated by 34.5 arc seconds (the moon's angular diameter is 1800 arc seconds as we see it in the sky). Although they seem very close togther in the sky, they are actually separated by a distance in miles greater than the diameter of our solar system.

There are several other double stars in Cygnus, but they require a telescope with magnifications in excess of 200 to reveal them as two or more stars. But there are a number of other sights that are well worth finding with the eye and binoculars. I mentioned earlier that the Milky Way passes through Cygnus essentially splitting the constellation into two parts along the staff of the cross. Beginning just south of the central star gamma (γ), the Milky Way seems to separate into two parallel branches. The dark area between is called the Great Rift. Let's remind ourselves just what the Milky Way really is, the rim or plane of our Galaxy seen from the inside. (See "Western Skies," AMERICAN WEST, September/October 1984, page 10.) The brighter regions are the combined light of millions of stars. The dark regions, including the Great Rift, are simply areas of obscuring solid particles like grains of sand that are distributed randomly along the Galactic plane. Yet there are still uncountable numbers of stars in these regions being hidden by the dust. Now, take your binoculars and find the star gamma and slowly work your way toward *Albireo*. The enormous number of stars passing through the field of view is truly unbelievable. During this observation, be aware of the dark patches defined by the star field. If these dusty areas were not present, the Milky Way would be many times brighter since more starlight would be added to the band.

Occasionally, in your binocular scrutiny, you will notice little concentrations of stars. Two of these are noted in the figure. They are designated M29 and M39. The "M" stands for the eighteenth-century catalog of Charles Messier who, as a comet hunter, kept a list of all objects that appeared cometlike through his small telescope. Both M29 and M39 are open star clusters, much like the Pleiades in Taurus. Try finding them with your binoculars, but keep in mind that their stars are rather faint, and they will look like a barely resolved nebulous patch. (Hint: M39 is much easier to see then M29; so, go after it first.)

There is an additional fine object for binocular viewing. It is a class of object called a planetary nebula. The name is a misnomer in that these objects have nothing at all to do with planets. Not long after the use of the telescope became common in astronomical observations, someone thought these roughly spherical nebulae superficially looked like distant planets. Thus, the name "planetary" nebula. Today, we believe these nebulae are the ejected outer shells of dying stars struggling to stabilize themselves as they collapse down to planet-sized objects called white dwarf stars. Indeed, our sun will someday eject such a nebula into the solar system. Many of these planetaries have white dwarf stars in their centers, although most can be seen only through a large telescope. One of the finest and brightest of these planetaries is very close to but not in the constellation Cygnus. You will notice in the figure that I have included another small constellation called Sagitta, the arrow. You can easily see the entire "arrow" in your binoculars. Exactly due north of the star gamma (γ) Sagittae is M27, the famous "Dumbbell" nebula. It is actually in the adjacent faint constellation of Vulpecula but easier to locate by finding Sagitta. Through binoculars, the nebula appears as a ghostly, nebulous sphere within a rich star field. Although it seems small and faint through binoculars, it is one of the largest and brightest planetary nebula in the sky.

CYGNUS, THE SWAN (THE NORTHERN CROSS)

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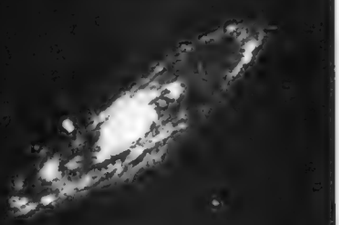
If you have a very dark sky where the Milky Way stands out, you might try to observe the North America Nebula. This nebula is a real challenge to the binocular user. It is quite large, covering an area larger than the moon in the sky, but also very faint. As its name implies, it looks like the North American continent. Notice from the figure that it lies east of *Deneb*, a distance equal to the distance between *Deneb* and gamma (γ) Cygni. Good luck on this one! There are many other objects in Cygnus that only the telescope will reveal, but you've gotten a good start on your exploration of the heavens. I assure you, there is much more to come.

O. Richard Norton *is director of the Flandrau Planetarium at the University of Arizona in Tucson.*

A GALAXY OF STARS AT---



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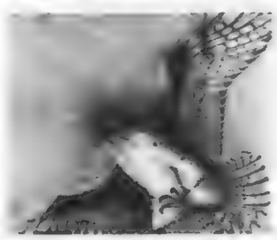

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Dust Bowl Descent *by Bill Ganzel (University of Nebraska Press, Lincoln, 1984; 130 pp., illus., cloth $29.95).*
Photographers like Dorothea Lange and Russell Lee, working for a New Deal agency, captured the hard times families in the Great Plains had during the Dust Bowl era. Forty years later, photographer Ganzel returned to the area and again recorded these scenes, interviewing many of the people pictured in the earlier photos. The contrast between the excellent black-and-white photographs of then and now presents a moving portrait of change and growth in the United States.

Working Cowboys *by Douglas Kent Hall (Holt, Rinehart and Winston, New York, 1984; 122 pp., illus., cloth $23.95, paper $12.95).*
What is the life of the working cowboy today? Seasoned cowhands discuss the changes modern technology has brought to ranch work; most of the cowboys opt for traditional man-and-horse methods. Over one hundred striking black-and-white photographs portray these modern-day caballeros on the job and at leisure.

Diné bahane': The Navajo Creation Story *by Paul G. Zolbrod (University of New Mexico Press, Albuquerque, 1985; 450 pp., biblio., notes, $29.95).*
Zolbrod's new translation preserves the complex poetic nuances of the Navajo language, conveying the religious and social significance of the creation story. These tales revolve around the Navajos' attempt to explain the world around them, including reasons that bears behave as they do and why the piñon tree has nuts. Engrossing and entertaining, this book is a rich source of Navajo culture and an intriguing study into the nature of poetry.

Washington Free: A Guide to the Best of the State's Cost Free Attractions *by Kiki Canniff (Ki² Enterprises, Box 13322, Portland, Oregon 97213, 1984; 320 pp., illus., index, maps, paper $9.95).*
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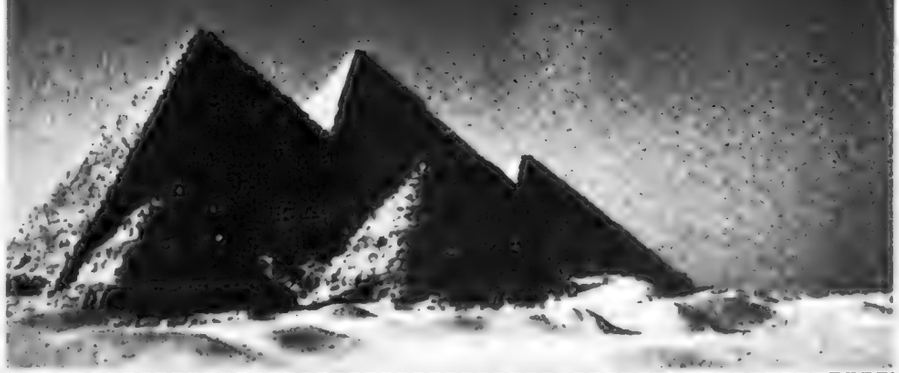

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Nature's America, *photog. by David Muench, text by Patrick O'Dowd (Arpel Graphics, Inc., Santa Barbara, 1984; 156 pp., illus., $40.00).* Muench's finest photographs culled from forty years' worth of work make a stunning testimonial to his reverence for the land. Dramatically beautiful color shots show that some of America's deserts, mountains, forests, and streams still exist in their primeval state. Muench sees the raw power of the undisturbed American West as a symbol for what makes America great.

Texas Tears and Texas Sunshine: Voices of Frontier Women, *ed. by Jo Ella Powell Exley (Texas A&M University Press, College Station, 1985; 275 pp., illus., index, biblio., $14.95).*
Excerpts from Texas pioneer women's journals and diaries immerse the reader in the frontier experience. Life was often difficult for women who came to Texas from Eastern cities, unaccustomed to Indian raids, threats of unfamiliar diseases, and loneliness. Strength, courage, and pride in the ability to make a new home in the wilderness shine through these women's absorbing stories, which trace the development of Texas from colonial days to the late 1800s.

Bitterroot to Beartooth: Hiking Southwest Montana *by Ruth Rudner (Sierra Club Books, San Francisco, 1985; 288 pp., maps, illus., paper $10.95).*
Wilderness lovers will delight in this pocket-sized totebook, the first guide to the southwest area of the Big Sky state. Details about the flora and fauna as well as topical issues such as the use of oil, gas, and timber resources in Montana make this book more than just a trail guide. Seven percent of Montana lands are designated Wilderness Areas, which means that with the help of this book, hikers can explore mountains, canyons, and forests little changed from the time when Indians and fur trappers knew them.

Riders across the Centuries: Horsemen of the Spanish Borderlands, *drawings and text by José Cisneros, biography by John O. West (Texas Western Press, University of Texas at El Paso, 1984; 240 pp., illus., $36.00).*
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Fly Fishing!#@%*!, *cartoons by John Troy (Nick Lyons Books, New York, 1985; 80 pp., illus., paper $4.95).*
Frustrated fly-fishermen will relate to Troy's hilarious cartoons in this little work of the joys and sorrows that accompany the sport. Tangled lines are only the beginning of the troubles these fanatic fishermen face. Troy pokes fun at how seriously fly-fishermen take their sport, as they brave the waters in search of the ultimate catch.

Apache Gold and Yaqui Silver, *by J. Frank Dobie (First published 1928. University of Texas Press, Austin, 1985; 380 pp., illus., appendix, paper $8.95).*
Bitten by the gold bug, men haunted the canyons and hills of the Southwest, trying to rediscover lost rich veins of ore. Dobie has collected a pack load of prospectors' tales, some true, some legendary. These spellbinding stories evoke the mystery and adventure surrounding lost silver and gold mines and the men who feverishly sought them out.

Off the Beaten Track *by Elizabeth D. Woolsey (Wilson Bench Press, Wilson, Wyoming, 1984; 221 pp., illus., index, $19.75).*
Since the days of her trips to Canyon de Chelly as a young girl, Woolsey has been an avid outdoorswoman, highly skilled in downhill skiing and mountaineering. Also skilled as a raconteur, she includes warm reminiscences about skiing in the Berlin Olympics, hiking in the Tetons, and entertaining guests at her Wyoming dude ranch. Her natual exuberance and great enthusiasm for the outdoors are revealed in her moving descriptions of the unspoiled beauty of the Wyoming wilderness at midcentury.

Only the River Runs Easy: A Historical Portrait of the Upper Green River Valley *by H. L. Skinner (Pruett Publishing Company, Boulder, Colorado, 1985; 131 pp., illus., maps, biblio., $14.95).*
Using many historical photographs, the author deftly intertwines Indian legends, geologic history, trappers' tales, and outlaws' high jinks to design a varied history of the Upper Green River Valley in Wyoming. Short character sketches drawn from diaries and newspapers color the story with warm, vivid images of cattle ranchers, loggers, and many other past and present Valley residents.

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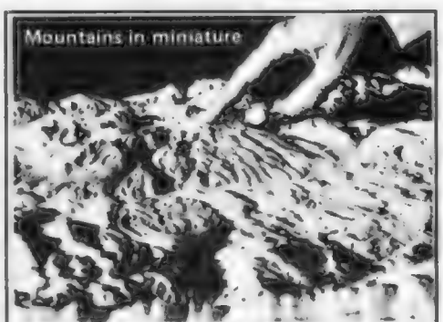

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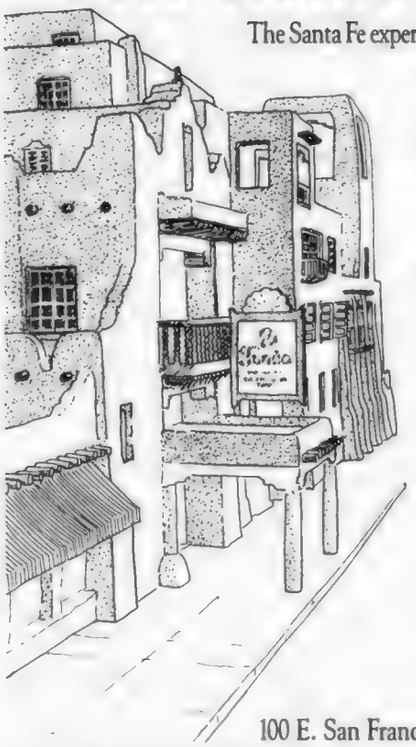

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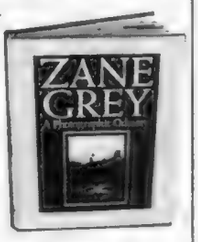

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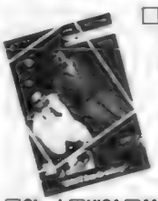

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Letters *(Continued from page 15)*

mation been cross-checked with the conclusions of the researchers? The lack of specificity makes the entire report, when it does come out, even more suspect. And the dig is beginning to take on more of the aspects of an episode of a TV soap. . . .

One important myth the researchers have exploded is the one of so many suicides. Thank goodness! . . . Evidence of bravery in combat is demonstrated by the doe-skin bag of fingers of dead soldiers crushed into powder carried by Sitting Bull into Canada and exhibited as "big medicine." If suicides in such numbers had been the fact, Sitting Bull would have wasted no time making such "medicine." . . .

John M. Carroll
Bryan, Texas

Corduroy road

Your Western Snapshot Yesterday in the July/August issue shows the "corduroy road" between Yuma and Holtville. My second cousin Fred Elliot, a maintenance superintendent at Ford's Wilmington plant, was asked by Henry Ford, Sr., to ship a section to Dearborn. This happened in the late thirties after the Century of Progress Expo at Chicago, and was to be installed in the "Road of All Nations" which ran around the Ford Rotunda Building located across Ford Road from the Ford Motor Administration Building.

When I lived in Detroit in the fifties, I looked for that section, but it was not at the Rotunda. So, I asked at Edison Institute/Greenfield Village. They assured me that the Village contained only old things, which would eliminate anything from California.

Although I've never seen the section, I believe that Ford may have it in storage at the Village.

Joseph W. Campbell
Glendale, California

Western Skies

In the July/August issue of AMERICAN WEST everyone should read the article by O. Richard Norton on the subject "Binocular Astronomy." I liked it because of its accuracy and knowledge. I would like to add, however, one rule all persons should know about binoculars or telescopes: Always use the *lowest* power possible after the object becomes clear. This brings the best seeing. So many beginners are power-crazy, so to speak. This doesn't work in sky viewing fields.

J. R. Otoupalik
Greeley, Colorado

O. Richard Norton's response follows: Mr. Otoupalik is referring to an

atmospheric phenomenon called "seeing" in which vertically moving warm and cold air currents produce distortion and blurring of the optical image. The "seeing" effect increases with increasing magnification. This is usually not important to binocular users. Telescope users, however, find this an ever-present problem that limits the magnification they can effectively use. Magnifying the image beyond this useful limit only acts to blur the image. We call this "empty magnification."

More Memories of B. B.

My granddaughter bought an AMERICAN WEST (March/April), and I read it and found the letter about memories of Buffalo Bill. There aren't many of us left—I am ninety.

My husband and I left England in 1921. I well remember when I was eight and my brother was ten my dear Dad taking us to see Buffalo Bill and his Indians. I don't remember much about it—it was in Shropshire—but I do remember the tremendous thrill it gave me. I thought you would be interested.

I read your magazine all through, especially the article on my Queen—read it twice.

Dorothy S. Ellison
Glen Ellyn, Illinois

A word for diesel

I enjoyed David Weitzman's "A Requiem for Steam" in your May/June issue. Living here in Alabama conveniently close to the Southern Railway's Birmingham steam shops, I have seen firsthand active steam. I've also followed the ex-Southern Pacific #4449 on the Freedom Train and followed the exploits of the Union Pacific's steam in various railroad magazines.

The diesel-electrics are my first love. As a graduate mechanical engineer, it is clear to me why the steam locomotives were replaced, and why the steam turbine and gas turbine locomotives of the fifties failed (more efficient, but at any speed other than flat-out, they were real fuel guzzlers).

R. A. Maxwell
Helena, Alabama

AMERICAN WEST welcomes letters from its readers. Letters may be cut for reasons of space, without altering their meaning. Please address: Letters to the Editor, AMERICAN WEST, 3033 N. Campbell Ave., Tucson, Ariz. 85719.

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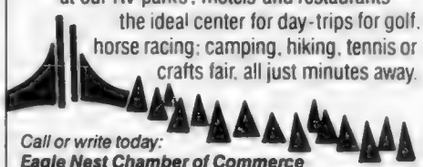

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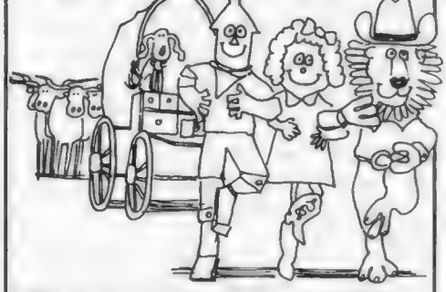

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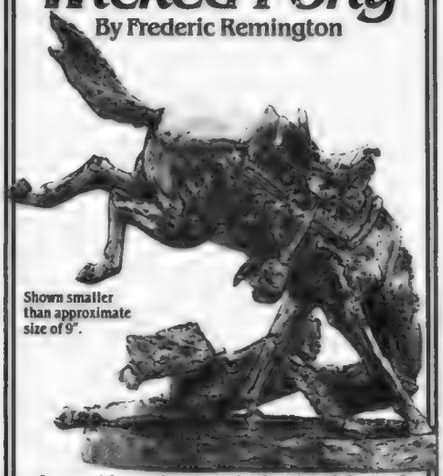

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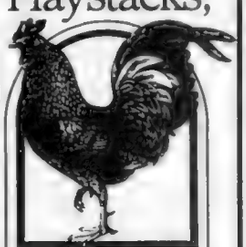

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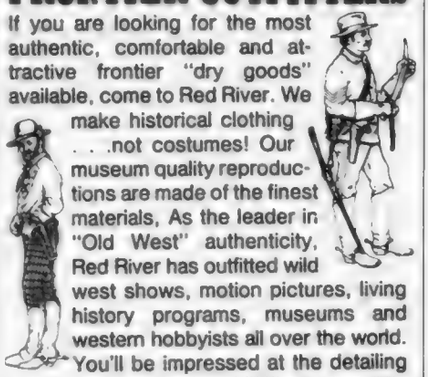

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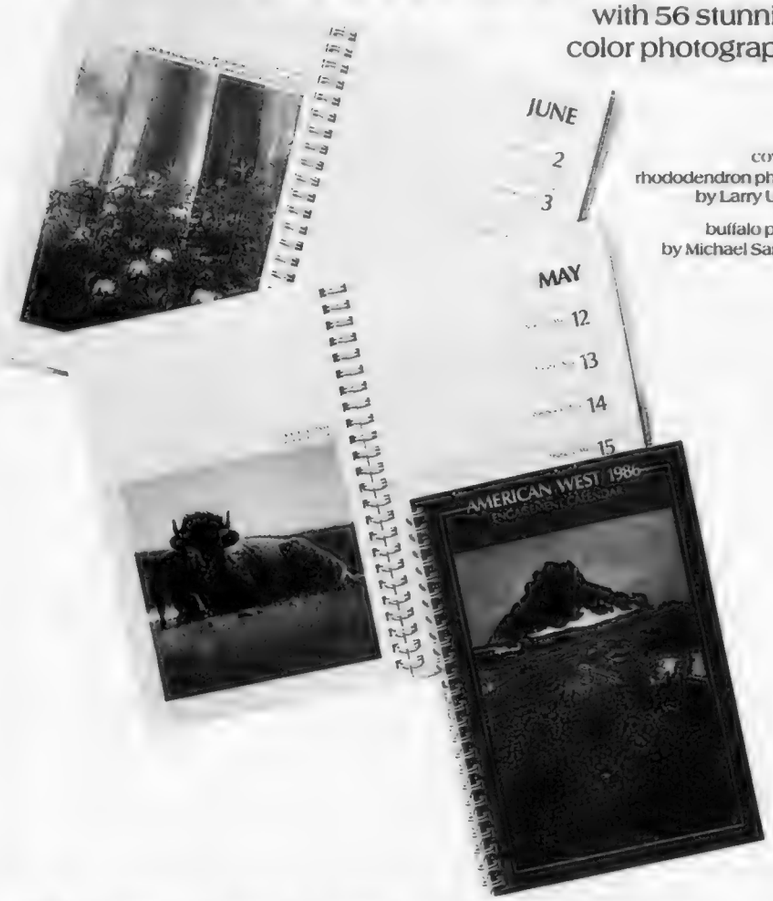

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Western Snapshots Yesterday

During the late 1800s, it was still considered risqué for a woman to display her ankles, much less her calves. Who could guess that the attire of these two young ladies, demurely clad in their forest green uniforms, could provoke a scandal?

Posed by their proud father, Humboldt County, California, treasurer Joseph Tracy, in front of the family tent in the yard of their Eureka home, Edith and Ethel Tracy model their 1896 Eureka High School Girls Drill Team uniforms. Their differing attitudes reflect a conflict over the new outfits. Short skirts reached a scant three inches below the knee, covering matching bloomers. There had been many quarrels about the uniforms at the local high school, where girls had been working up routines in their physical training class under the instruction of algebra teacher L. K. Grimm.

Sixteeen-year-old Ethel sits primly on her seat and regards the camera, looking cool and collected. She confidently exposes several inches of wool stockings between her modestly covered knees and her high-top shoes. More conventional than her sister, nineteen-year-old Edith worries about propriety. Her puzzled frown contrasts with Ethel's smug look. She squats on the ground in order to conceal her legs, and seems to be thinking, "I'm not so sure about this."

Edith's misgivings were well founded. Neatly garbed in their white-and-green uniforms, red ribbons in their hair, the Girls Drill Team led the Memorial Day parade through the streets of Eureka. As they stepped briskly along, a breeze nipped at their skirts. Spectators gasped at a glimpse of the bloomers. Due to the townspeople's shocked reaction, the Eureka Girls Drill Team disbanded shortly thereafter.

Both Edith and Ethel lived down the scandal of the short-skirted uniforms, although one can imagine that at least Ethel enjoyed all the fuss. Each sister graduated from Eureka High School in 1899 and went on to become a respected schoolteacher. Edith first attended the University of California and later Radcliffe College before teaching high school in Dinuba and Sebastopol, California. Ethel taught in Humboldt County schools for over forty years. They told the story of the bloomer incident many times to their niece, Harriet Tracy DeLong, of Bainbridge Island, Washington, who sent us the photograph of these two turn-of-the-century teenagers.

AMERICAN WEST offers twenty-five dollars to any reader whose Western Snapshot Yesterday is accepted for publication on this page. We seek old photographs that tell stories of bygone times. Especially welcome are pictures depicting some forgotten aspect of Western life, serious or amusing. Space is limited; so, we have to be selective. We'll take good care of your pictures and return them promptly. Be sure to pack the snapshots carefully and enclose a stamped, self-addressed envelope. Send submissions to AMERICAN WEST, Western Snapshots Yesterday, 3033 N. Campbell Avenue, Tucson, Arizona 85719.

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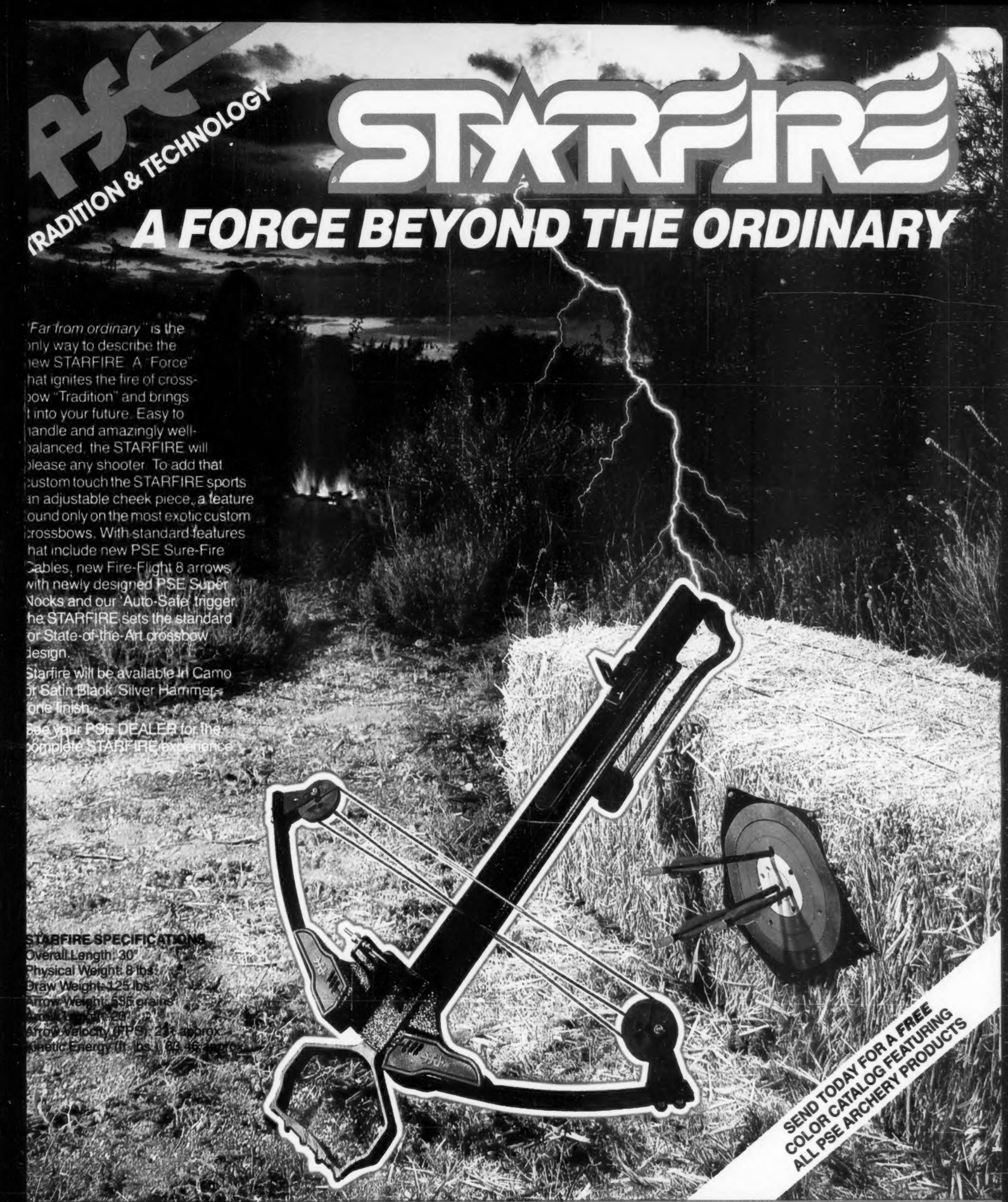

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